

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2452.

SATURDAY, OCTOBER 24, 1874.

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SATURDAY, OCTOBER 24, 1874.

## LITERATURE

*The Greville Memoirs: a Journal of the Reigns of King George the Fourth and King William the Fourth.* By the late Charles C. F. Greville, Esq. Edited by Henry Reeve. 3 vols. (Longmans & Co.)

THE third Duke of Portland was the father of four sons and two daughters, most of whom did very well indeed in life. One of his sons, William Charles, married the mysterious beauty, Georgiana Frederica Augusta Seymour, the daughter of Grace Elliot and George, Prince Regent. One of the Duke's daughters, Charlotte, married, in 1793, Mr. Charles Greville, grandson of the fifth Baron Warwick. Of this marriage came three sons and a daughter. The daughter married Francis Leveson-Gower, Earl of Ellesmere. The sons were variously provided for. The eldest, who kept the Journal just published, and who was born in 1794, belonged to the "good old times." Early in life, the Duke of Portland's influence obtained for him a well-paid sinecure office, the Secretaryship of Jamaica; and before he was twenty, Mr. Charles Greville left Christ Church, Oxford, to become Private Secretary to Earl Bathurst. But the young gentleman was still more comfortably provided for, as the ducal grandsire also obtained for him the reversion of the Clerkship of the Council. Mr. Greville entered upon its duties in 1821, and he continued to perform them about forty years.

Mr. Greville's brother Algernon was Secretary to the Duke of Wellington and "Bath King of Arms." Henry became Gentleman Usher to the Queen.

Mr. Greville speaks of his father as a good-natured, irritable, uneducated man, who "had some faults, with many foibles." Of his grandfather, Fulke Greville, he says, "He was useless, and worse than useless, as a parent, and his mother (a woman of extraordinary capacity and merit) died while he was a young man, having been previously separated from her husband, and having retired from the world." This lady was the Fanny Macartney (daughter of the General) of whom Walpole speaks as one of the beauties of her and his time. She was the author of the very clever ode, or prayer, 'To Indifference.' Walpole said of her, in 1789, "Mrs. Greville is dead... who, I believe, had little to leave; I do not know whether even any poetry."

The literary power often displayed by Mr. Charles Greville in his Journal may have come to him from his accomplished grandmother. The first date in this diary is of the year 1818. The last is of the year 1837. In round numbers, the Journal of twenty years, —twice the number of years in Pepys's diary. Mr. Greville's later entries are properly reserved for another generation. We are not sure that some of the present generation will not wince a little at what is recorded of themselves, though they may take calmly what is said of their relations. Mr. Greville was a thorough English gentleman. He moved, as it is called, in the highest society, but he loved that which is more suitably called the best. He preferred intellect to rank, and

could not endure a bore. He was something of a sportsman, by no means disliked whist, had an inclination for dainty fare, and cursed "The Beef-Steak Club" for giving him an indigestible dinner. He was refined by nature; he had a well-stored mind, could fetch from that mental store at will whatever the occasion required, and was a welcome guest under every roof. He was a bachelor, but he speaks often of the pleasures to be derived from the society of women. He was by his office outside and apart from all politics, yet his remarks on political events show that he might have distinguished himself in that disturbed arena. His "portraits" or "characters" of some of the individuals with whom he came in contact are admirable. Occasionally, a mere stroke of the pen presents a feature; an epigrammatic turn is often a revelation, and a line of reflection at the end of a story is frequently fuller of wisdom and more striking and entertaining than the finest moral to the finest fable.

Mr. Greville made Mr. Reeve his literary executor; remarking that "memoirs of this kind ought not to be locked up until they had lost their principal interest by the death of all those who had taken any part in the events they describe." Mr. Reeve, with characteristic caution, throws all responsibility for opinions and chroniclings made by Mr. Greville upon that gentleman; and then we plunge at once into the Regency. "The Regent," says the Clerk of the Council, "drives in the Park every day in a tilbury, with his groom sitting by his side; grave men are shocked at this undignified practice."

Old Queen Charlotte was so affected by undignified practices, that when she heard how the Duchess of Cambridge had met and kissed the Duchess of Cumberland in Kew Gardens,—the latter Duchess being coldly looked upon by the Queen—Her Majesty fell into a rage, "had a spasm," and soon after died in that uncomfortable looking chair, which may still be seen in that undignified looking house, called Kew Palace. When the next reign commences, Queen Caroline merely crosses the stage, as it were. On her entry into London, every one, we are told, was disgusted with the vulgarity of Alderman Wood, who was seated at her side, while the Duke of Hamilton's sister was sitting in the back of the carriage,—and also with his standing up in the carriage as it passed Carlton House, and giving three cheers. The Alderman is, however, afterwards spoken of as an honest, well-meaning man. Among the details of the Queen's trial, we meet with Lord Lauderdale expressing his disbelief in the respectability of an Italian Countess, whom the Queen had received in Italy, as she spoke in a provincial dialect. Lord Lauderdale expressed this in a broad Scotch accent. Upon which, another peer asked the witness "If the Countess T—— spoke Italian with as broad an accent as the noble Earl speaks with in his native tongue."

The King is, of course, the prominent figure in the chronicles of his reign. He fares roughly at the Clerk's hands. Of George the Fourth, Mr. Greville cannot speak in too contemptuous terms. He was, we are told, coarse, blasphemous, faithless, and a liar. "A more contemptible, cowardly, selfish, unfeeling dog does not exist." He professed to have talked with Chesterfield, and to have

led cavalry charges on the battle-field! This last sort of profession, however, may have been of that slight touch of insanity from which he was suspected of never being quite free. His swearing and rioting have many illustrations, and Mr. Greville records them with the comment "not very dignified"; but Mr. Greville got many of these stories from Bachelor, one of the King's valets, with whom he was sometimes closeted for hours; during which the Clerk of the King's Council pumped the valet, who was nothing loath to exhibit his master's deformity. Our comment on this process is,—"not very dignified."

Strange ministers were about the modern Sardanapalus, as George the Fourth was absurdly called. Bloomfield was for a time his shadow, but the King wearied of him, made him a peer, and would have bullied him; but he seemed afraid lest Bloomfield were possessed of some secret, of which the King dreaded the betrayal. So with Knighton, who was first his physician, then the keeper of his purse, finally, his master. The King came at last to both hate and fear him—as if he too had in his keeping some mystery, the clearing up of which might seriously compromise the King. "I wish to God," he once cried, "somebody would assassinate Knighton!" Meanwhile, His Majesty damned everybody when he was irritable, and really stood in awe of nothing but ridicule. The caricaturing of his wig or his whiskers gave him a heart-ache; and yet there were moments when he seemed to be what he was sometimes called, the first gentleman in Europe.

The King's frivolity was not controlled even when serious business was before the Council. He who ought to have set a good example, and Mr. Greville, who ought to have been attending to his business, would put their heads down, talk of racing favourites, and if the Duke of Wellington looked grave, His Majesty whispered "a little bit of Newmarket!" In 1829 His Majesty breakfasted, read, and transacted such business as he could be brought to attend to—in bed. He never got up till six o'clock in the afternoon, when he dressed for dinner, and went to bed again about eleven. Sleepless, he would ring his bell forty times in the night, to know the hour, which he might have known by turning his head; or for a glass of water, which was within reach of his hand. He wore out his pages, but they knew how to compensate themselves. The King occasionally exerted himself to hold a levee. At the one at which O'Connell was present, His Majesty took no notice of him; but as the Agitator went by, the King said to somebody near him,—"Damn the fellow! what does he come here for?" George the Fourth, however, was not without his good qualities. He who, in a moment of thoughtlessness, wished somebody would murder Knighton, had a strong reluctance to sanctioning the execution of a capital sentence.

Of the King's brothers there is little recorded that is to their credit. "York" kept up a little state mingled with simple style at Oatlands, which is described as the worst-managed establishment in England: "there are a great many servants, and nobody waits on you; a vast number of horses, and none to ride or drive." After dinner, the Duke sat down to whist, and would never move as long

as a "party" could be made. He preferred five-pound points and twenty-five pounds on the rubber. The Duchess was a gentle, eccentric, provoking person. She "seldom goes to bed; or, if she does, only for an hour or two; she sleeps dressed upon a couch, sometimes in one room, sometimes in another . . . and she always sleeps with open windows";—and "she frequently walks out very late at night, or rather early in the morning." Refined in her own language, she laughed heartily at coarse jokes, and probably loved her dogs, monkeys, and parrots better than human beings. By the last the poor lady had not been overtenderly treated, least of all by her husband, whom, however, Mr. Greville describes as "the only one of the sons of George the Third who had the feelings of an English gentleman." The truth is, he was an easy-tempered person, who denied himself nothing, and never paid anybody, not even his medical men. For sixteen years M'Gregor, his surgeon, never received a farthing, and the surgeons and physicians who attended the Duke in his long last illness did not receive the smallest remuneration. The Duke was jealous of the Duke of Wellington! The Duke of Cumberland, who hated Wellington, and the Duke of Gloucester (whom Mr. Greville sets down as a thorough fool, but he was an honest man) turned down their glasses when the King and his guests stood up in St. George's Hall, to drink the hero's health! Clarence, Sussex, and Cumberland once made the House of Lords a bear-garden, with their recriminations. Cumberland was the rudest of the brothers in every sense. No lady was safe from the expression of that rudeness in the most offensive way; and we know that mothers refused invitations for themselves and their daughters to meet him, because he delighted in addressing remarks to them that were particularly offensive!

After the King's brothers, the most conspicuous individuals are the King's "ladies," who figure greatly in these pages. It is most amusing to read of Lady Hertford replying to a query, referring to Lady Conyngham, that "the King had never ventured to speak to her on the subject of his mistresses!" Lady Conyngham ruled the King with supreme haughtiness, but he would meet it by kissing her arm, and saying "Thank you, thank you, my dear; you always do what is right. You cannot please me so much as by doing every thing you please, everything to show that you are mistress here." How completely this was shown may be taken from a remark on one occasion of the Marquis of Conyngham, that his wife was ill, so, at least, he understood, "talking of her as if she was somebody else's wife." When this lady dined at Devonshire House with the King, at whose side she sat, she wore on her head the sapphire which had belonged to the Stuarts, and which the Cardinal of York had given to the King! Knighton opposed every kind of expense, except what was lavished on her. Mr. Greville thinks she amassed enormous wealth. In London, "the Conyngahams," we are told, "dine every day at St. James's; and when they give a dinner it is cooked at St. James's, and brought up to Hamilton Place in hackney coaches, and in machines made expressly for the purpose. There is merely a fire lit in their kitchen for such things as must be heated on the spot." The family interest was

closely looked after. At the royal cottage at Virginia Water, "there is always a parcel of eldest sons and Lords in possession, invited for the sake of Lady Maria Conyngham." For her mother even ambassadressess and etiquette were neglected. On the occasion of a state dinner, when the King ought to have sat between two wives of foreign envoys, there was quite a farce of intrigues to satisfy him, "by which means the lovely Thais sat beside him, and he was happy." Mr. Greville's editor does not omit to remind us in what small matters Kings could find happiness in association with their ladies. Louis the Eighteenth had a friend in Madame du Cayla, "Esther (she said) to this Ahasuerus." The old King's felicity consisted, according to report, "in inhaling a pinch of snuff from her shoulders, which were remarkably broad and fair."

But other personages besides "royalties" and their "belongings" challenge our notice in these contemporary memoirs. There is Canning, prevented from writing by gout in the hand, dictating, at the same time, a despatch on Greek affairs to Lord George Bentinck, and one on South American politics to Howard de Walden. Each wrote as fast as he could, while Canning turned from one to the other without hesitation or embarrassment. We meet with Tommy Duncombe, "that puppet," getting by rote his first speech, which was written for and beaten into him by Harry de Ros. Of Lord Winchelsea, the graphic Clerk of the Council says:—"He makes an ass of himself . . . but nobody will mind anything such a blockhead says." More unmanageable than an ass, we encounter Sir Charles Wetherell speaking in the house, dirty and "drunk, they say"; braceless, half mad, and of whom the Speaker said, "the only lucid interval he had was that between his waistcoat and his breeches." Quite as amusing is it to encounter Colonel Sibthorpe, and to hear the door-keeper tell Sir James Mackintosh, who could not find an unappropriated seat in the house: "Oh, Sir, there is no chance of getting a place. Col. Sibthorpe sleeps at a tavern close by, and comes here every morning by eight o'clock, and takes places for all the Saints!" We then catch a glimpse of Lord Blessington, whom Mr. Greville writes down "an ass";—which we cannot gainsay, for at a Theatrical Fund dinner, after the Duke of York's death, he persisted in giving the Duke's "health" instead of his "memory." We see the most noble Hugh, Duke of Northumberland go to his Irish viceroyalty, ticketted by Mr. Greville as "an absolute nullity, a bore beyond all bores." This melancholy bore was a Croesus. In happy contrast, there was to be seen "old Creevey," ex-M.P., possessing nothing but his clothes, yet a welcome visitor in all country houses, because of his social qualities. "He is the only man I know, in society, who possesses nothing." The people Mr. Greville hears of are as amusing as those he meets. Moore tells him of an Irish gentleman named St. George. "He was to attend a meeting at which a great many Catholics were to be present . . . got drunk, and lost his hat, when he went into the room where they were assembled, and said: 'Damnation to you all! I came to emancipate you, and you've stole my hat.'" A story equally good is told at a dinner-table by Lord Holland, of Lord Thurlow, whom

he used to mimic. When Lord Mansfield died, Chancellor Thurlow hesitated between Kenyon and Buller. "Kenyon was very intemperate, but Buller was so damned corrupt, and I thought upon the whole, that intemperance was a less fault in a judge than corruption. Not but that there was a damned deal of corruption in Kenyon's intemperance." One of the great men of the fourth George's time, Mr. Greville saw in his exile and distress at Calais—Brummel. "I found him in his old lodging, dressing; some pretty pieces of old furniture in the room; an entire toilet of silver, and a large green macaw perched on the back of a tattered silk chair with faded gilding; full of gaiety, impudence, and misery." The summer of 1830 was spent in travel, chiefly in Italy. Mr. Greville paid his court to the Pope, Pius the Eighth, whom he rather flippantly describes as "a very nice squinting old twaddle, and we liked him." Before Mr. Greville reached England, George the Fourth was dead, and a new world was beginning in England, as well as elsewhere. We take leave of the reign with the following record:—

"When he died they found 10,000l. in his box and money scattered about everywhere, a great deal of gold. There were above 500 pocket-books, of different dates, and in every one money—guineas, one pound notes, one, two, or three in each. There never was anything like the quantity of trinkets and trash that they found. He had never given away or parted with anything. There was a prodigious quantity of hair—women's hair—of all colours and lengths, some locks with the powder and pomatum still sticking to them, heaps of women's gloves, *gages d'amour* which he had got at balls, and with the perspiration still marked on the fingers, notes and letters in abundance, but not much that was of any political consequence, and the whole was destroyed."

*Autres temps autres mœurs.* William the Fourth behaved almost like a king in an extravaganza. He did all sorts of absurd and unkingly things, and his character is not ill summed up in the remark, "Altogether he seems a kindhearted, well-meaning, not stupid, burlesque, bustling old fellow, and if he doesn't go mad may make a very decent king, but he exhibits oddities." Along with illustrations of social life Mr. Greville gives much information about the national history of the period, which includes that of the Reform Bill. Mr. Greville had his "humours," like the King. Speaking of the Lord-Lieutenants, who were kept waiting with their Address while the King was at a review, he says, "the great, selfish, pampered aristocrats were furious at being kept waiting, particularly Lord Grosvenor and the Duke of Newcastle, the former very peevish, the latter bitter-humoured. I was glad to see them put to inconvenience." It is curious to hear a sprig of this aristocracy, who would never have been Clerk of the Council but for that fact, and who owed his place to "pampered" influence, thus speaking of the "nobility." Certainly, the King adopted *citizen* practices. He walked alone in the streets; once got kissed by a citizeness, and was immensely popular, for no apparent reason but his undignified eccentricity. He broke up one of his palace parties with the remark, "Now, ladies and gentlemen, I wish you a good night. I will not detain you any longer from your amusements, and shall go to my own, which is, to go to bed; so come along, my Queen!" This amiable lady is

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sometimes designated as "the spotted Queen," and the Fitzclarances as "the bastards." We must say that in passages like these there is an entire lack of judicious editing, as there is much indelicacy and impropriety in some of the entries. Sovereigns may be excused for being reserved when they find that their own officials are taking notes, and mean to print them; that scenes at council are ridiculed; and that their officers, who would bow to the ground before them, are cutting jokes against them behind their backs. "He is only a mountebank," writes the Clerk of the King, "but bids fair to become a maniac." Mr. Greville thought a good many people mad, Brougham among the rest, whom he deemed to be overrated, unscrupulous, without principle, "rather mad, without a doubt," and who is not incorrectly described as "dropping on the wool-sack as on his political death-bed." Of John Stuart Mill, Mr. Greville says, "In conversation, he has not the art of managing his ideas, . . . and has the appearance of being always working in his mind propositions or a syllogism." It is curious that at a dinner at Holland House, Mr. Greville did not think a certain guest there clever, till he heard that the gentleman's name was Macaulay. He is often inconsistent, though always sincere. He loved intellectual society and hated fools, even those who rendered him friendly offices. Yet he records of a dinner with men of mind, "I am very sure that dinners of all fools have as good a chance of being agreeable as dinners of all clever people." But he never records the doings and sayings at a dinner with clever people without chronicling a good story. One out of many is, shortly, to this effect. Lord Wellesley's aide-de-camp, Keppel, published his travels as a "personal narrative." Lord Wellesley quizzingly asked Plunket what a personal narrative meant. "We lawyers," said Plunket, "always understand *personal* as contradistinguished from *real*." And at another banquet, a guest remarked to Talleyrand (French ambassador), "M. de Marboeuf était un peu l'amant de Madame Pernon; n'est-ce-pas?" Talleyrand answered, "Oui, mais je ne sais pas dans quelles proportions." We suppose that all the stories are properly "godfathers." The same cannot be said of the quotations. Mr. Greville remarks, "Party is indeed," as Swift says, "the madness of many when carried to its present pitch." The editor should have observed, in a note, that it was Pope who said so. See his letter to Mr. Blount, August 27th, 1714.

The whole of the second volume, which brings the narrative down to 1833, sparkles with stories, and is brilliant with descriptions of great political personages, and dissections of their character. The scene at the dissolution of Parliament in 1831, when the Lords were in noisy debate which almost threatened to come to personal collision, is thus described:—

"While he was still speaking, the King arrived, but he did not desist even while his Majesty was entering the House of Lords, nor till he approached the throne; and while the King was ascending the steps the hoarse voice of Lord Londonderry was heard crying 'Hear, hear, hear!' The King from the robing-room heard the noise, and asked what it all meant. The conduct of the Chancellor was most extraordinary, skipping in and out of the House, and making most extraordinary speeches. In the midst of the uproar he went

out of the House, when Lord Shaftesbury was moved into the chair. In the middle of the debate Brougham again came in and said 'it was most extraordinary that the King's undoubted right to dissolve Parliament should be questioned at a moment when the House of Commons had taken the unprecedented course of stopping the supplies,' and having so said (which was a lie) he flounced out of the House to receive the King on his arrival. The King ought not properly to have worn the Crown, never having been crowned; but when he was in the robing-room he said to Lord Hastings, 'Lord Hastings, I wear the Crown; where is it?' It was brought to him, and when Lord Hastings was going to put it on his head he said, 'Nobody shall put the Crown on my head but myself.' He put it on, and then turned to Lord Grey and said, 'Now, my Lord, the coronation is over.' George Villiers said that in his life he never saw such a scene, and as he looked at the King upon the throne with the Crown loose upon his head, and the tall, grim figure of Lord Grey close beside him with the sword of state in his hand, it was as if the King had got his executioner by his side, and the whole picture looked strikingly typical of his and our future destinies." —"Lord Lyndhurst told me that Lord Mansfield stopped speaking as soon as the door opened to admit the King. He said he never saw him so excited before, and in his robes he looked very grand. He also told me that he was at Lady Holland's, giving an account of the scene, when Brougham came in. He said, 'I was telling them what passed the other day in our House, when Brougham explained his part by saying that the Usher of the Black Rod (Tyrwhit) was at his elbow saying, 'My Lord Chancellor, you must come; the King is waiting for you: come along; you must come;' and that he was thus dragged out of the House in this hurry, and without having time to sit down or say any more."

The third volume, if it be not the best political history of the last years of King William's reign, contains some of the best material for such history. The leading men are lowered in our estimation. Party, and not Country, was the watchword; and Self, not Party, was the object of chief interest to individuals. Half the men seem to have been more than half mad, and the maddest of them were the King himself and Lord Brougham. If there be an exception to the universal selfishness, it is to be found in Lord Melbourne. When the King sent for him, in 1834, to form an administration, he told his secretary, Young ("a vulgar, familiar, impudent fellow, but of indefatigable industry"), that he thought it "a damned bore, and that he was in many minds what he should do—be a minister or no." Young replied: "Why, damn it, such a position never was occupied by any Greek or Roman, and, if it only lasts two months, it is worth while to have been Prime Minister of England."—"By God, that's true!" said Melbourne, "I'll go,"—and in such light way were the national interests imperilled.

We have spoken of the able way in which Mr. Greville hits off a "character." The following is an example, selected, however, because it is the briefest. It was written on the death of Lord Dover (George Agar Ellis):—

"He occupied as large a space in society as his talents (which were by no means first-rate) permitted; but he was clever, lively, agreeable, good-tempered, good-natured, hospitable, liberal and rich, a zealous friend, an eager political partisan, full of activity and vivacity, enjoying life, and anxious that the circle of his enjoyment should be widely extended. George Agar Ellis was the only son of Lord Clifden, and obtained early the reputation of being a prodigy of youthful talent and in-

formation. He was quick, lively, and had a very retentive memory, and having entered the world with this reputation, and his great expectations besides, he speedily became one of the most conspicuous youths of the day. Having imbibed a great admiration for Lord Orford (Horace Walpole), he evinced a disposition to make him his model, and took pains to store his mind with that sort of light miscellaneous literature in which Lord Orford delighted. He got into the House of Commons, but never was able to speak, never attempted to say more than a few words, and from the beginning gave up all idea of oratorical distinction. After running about the world for a few years he resolved to marry, and as his heart had nothing to do with this determination, he pitched upon a daughter of the Duke of Beaufort's, who he thought would suit his purpose, and confer upon him a very agreeable family connexion. Being on a tour in the North, he intended to finish it at Badminton, and there to propose to Lady Georgiana Somerset, with full assurance that she should not be rejected; but having stopped for a few days at Lord Carlisle's at Castle Howard, he there found a girl who spared him the trouble of going any further, and at the expiration of three or four days he proposed in form to Lord Morpeth's second daughter, Georgiana Howard, who, not less surprised than pleased and proud at the conquest she found she had so unconsciously made, immediately accepted him. There never was a less romantic attachment or more business-like engagement, nor was there ever a more fortunate choice or a happier union. Mild, gentle, and amiable, full of devotion to, and admiration of her husband, her soft and feminine qualities were harmoniously blended with his vivacity and animal spirits, and produced together results not more felicitous for themselves than agreeable to all who belonged to their society. Soon after his marriage, Ellis, who had never been vicious or profligate, but who was free from anything like severity or austerity, began to show symptoms of a devout propensity, and not contented with an ordinary discharge of religious duties, he read tracts and sermons, frequented churches and preachings, gave up driving on Sundays, and appeared in considerable danger of falling into the gulf of methodism; but this turn did not last long, and whatever induced him to take it up, he apparently became bored with his self-imposed restrictions, and after a little while he threw off his short-lived sanctity, and resumed his worldly habits and irreverent language, for he was always a loose talker."

The editor, in a note, speaks of Lord Dover's 'Man in the Iron Mask' as a work that deserves not to be altogether forgotten; but he does not add that it is little more than a recasting of Delort's work on the same subject. And à propos to books, Mr. Greville notes a curious family criticism on Fanny Kemble's 'Journal' (1835). He was at an evening party at Charles Kemble's. "Father and mother," he says, "both occupied with their daughter's book, which Kemble told me, he had 'never read till it appeared in print, and was full of sublime things and vulgarities'; and the mother 'was divided between admiration and disgust, threw it down six times, and as often picked it up.'

Mr. Greville had some dramatic tastes; but his criticisms are rather on the players than the plays. In 1829, he thought Miss Fanny Kemble gave great promise, but he describes her as having the "Kemble drawl," and as being "short, ill-made, with large hands and feet." "She doesn't touch me," he says of her Mrs. Beverley. When he first saw Ellen Tree he thought her beautiful and clever, but he subsequently speaks of her as having lost her good looks, and become a second-rate actress. Such judgments are not uncommon;

but we are of opinion that wherever unpleasant opinions of living persons are recorded it is the duty of an editor to put his pen through them. Living lords may bear to hear that their fathers were asses, but it is an outrage on living ladies to let them know that they ever were "ill-made," or had become positively "ugly." We may add here, that Lord Glen-gall's comedy was not called, as the editor thinks, 'The Fools (but the *Follies*) of Fashion.'

We confess we leave this work with regret. It is not only that it is brimful of amusement and of valuable historical instruction, but that the personal story has a great interest and a great moral. Mr. Greville's life was a spoilt life. He was fitted for better things than sinecures, or an office with few duties. The former left him in early manhood to much dissipation and idleness, facts, with their results, which he never ceases to deplore when he leaves the society of highly intellectual men, men of wide reading and retentive memories, and thinks, not always correctly, how much he is their inferior, and how, but for time wasted, he might have been more on an equality with the better-trained men whom he admired and envied. We do him the justice of saying that he has made some amends by contributing these charming Memoirs, as excellent material to the social and political history of his time.

The impression left on the mind by Mr. Greville's Journal is, that he must, after all, have spent a happy life. Yet there was, as the Turks say, some "garlic among the flowers." After recording that he had attained the three things which had been the objects of all his desires without any sensible increase of happiness, he adds, "Perhaps, if it were not for one cause it might be, but until that ceases to exist" (the date is 1821) "it is in vain that I acquire every other advantage or possess the means of amusement." He found some consolation, however, for this mysterious "cause," and remarks with a sententious philosophy which finds repeated illustration, "The more one reads and hears of great men the more reconciled one becomes to one's own mediocrity." Throughout his book, his homage is for the men of wit and culture. He saw too much of the "great men" in political intrigue to feel for them either respect or envy. Mr. Greville died in January, 1865.

#### THE LANGUAGE OF THE ETRUSCANS.

*Die Sprache der Etrusker.* By W. Corssen. Vol. I. (Teubner.)

It was a remark of Niebuhr that "people feel an extraordinary curiosity to discover the Etruscan language," and he adds that "he would give a considerable part of his worldly means as a prize if it were discovered, for an entirely new light would then be spread over the orthography of ancient Italy." Indeed, it has been long a reproach to modern philology that, while the hieroglyphs of Egypt and the cuneiforms of Assyria and Persia have yielded up their secrets, the ancient dialects of Italy, and especially that commonly called Etruscan, have remained with only partial interpretations.

Yet the transcripts of many well-known Greek proper names (chiefly those of gods

and heroes) on the Graeco-Italian vases, and in numerous Etruscan inscriptions, had clearly shown that the Etruscan alphabet (as, also, those of Umbria, Campania, and of other parts of Italy) was akin to Greek, and, like it, of one common Phœnician origin; moreover, it has been long since observed that the Etruscans did not use the letters called *medie* (writing, for instance, *Tute*, for *Tubēs*), and, further, that their liquids were generally semi-vowels, and did not require the separate expression of the articulation-vowel. Hence, it seemed not unlikely that the Etruscan language would one day prove, like its alphabet, to be of the same origin as Greek and Latin; in any case, a member of the great European family, and not, as recently asserted by Mr. Isaac Taylor, of Finnic or Turanian descent.

But, though the early researches of Lepsius, in his famous essay of 1833 on the Etruscan Tablets, and in his more elaborate work of 1841, the 'Inscriptions Umbricæ et Oscæ,' together with the still later and most valuable labours of Aufrecht, Kirchhoff, and Mommsen, had thrown a flood of light on the whole subject, and scattered to the winds much of the early guess-work of Gori, Maffei, and Lanzi, none of these scholars (though no one could have been more fit for the task than Mommsen) has shown himself willing to devote himself to the study of Etruscan in its entirety, and to bring to its interpretation, not only a full comparison of all the other dialects existing in Italy, but also all the available resources provided by a thorough knowledge of the philology of the Indo-European family. It is probable that competent scholars have been, in some degree, deterred from a study, which to be worth anything must have been at once complete and exhaustive, by the knowledge that the literary remains of Etruria are confined to inscriptions, generally mortuary, rarely of more than four or five words, often of only two or three; and also because the number of bilingual legends (Etruscan and Latin), to serve as tests of interpretation, is comparatively small. Add to which, that, although several Etruscan alphabets and syllabaria have from time to time been discovered, no complete one has as yet been met with; and thus primary difficulties beset a study which one inscription of half the length of that of Behistûn would have solved at once.

We rejoice, therefore, that the Etruscan Sphinx has at length found its *Oedipus* in M. Corssen, the title of whose work heads the present article. It must, however, be remembered that, full as the volume is of matter (for it exceeds 1,000 pages), it is but an instalment of the record he proposes to give of all his researches, and that its chief value lies in the vast accumulation of philological details he has brought together, in the prolonged conscientious and unwearying labour of which it everywhere exhibits the traces. Though we think few, who have had the pleasure of going through it page by page, will doubt the general results he has arrived at, a full discussion of the course he has adopted, especially with regard to the analysis of some of the more abstruse legends, must necessarily be deferred till the appearance of his second volume, in which, we presume, these matters will be fully set forth. We shall, however, state succinctly here the leading methods he has made use of,

with some of the conclusions he has drawn from these preliminary inquiries.

Thus from the graves of Etruria and Campania, from Colle, Cære, Nola, and Chiusi, he has gathered the chief materials for his alphabets, both Etruscan and Greek; together with the evidence, to his mind conclusive, that all the Italian alphabets, whether purely Etruscan, Umbrian, Oscian, or Greek, are derivable from one common mother, the Phœnician. These alphabets, he shows, fall into three principal groups, common Etruscan, Campanian Etruscan, and North Etruscan; and, though each has some letters not used by the others, and some letters the same in form, but differing in their meaning, they all alike exhibit a close and mutual relationship to the oldest Greek of the peninsula, that of Cumæ and Neapolis; while this, again, is the same as prevailed in the Chalcidian colonies of Sicily. The earliest inscriptions, those from Upper Italy and Rætia, read from right to left, though there are some instances of the double form, called *Boustrophedon*; monograms and other abbreviations were largely used for common words on seals, and on the coins of some towns, such as Clusium and Populonia. The purity of the language ceases, he thinks, about the time of the Second Punic War, B.C. 218—202, when Latin became the ruling dialect of Italy; Etruscan was, however, still spoken as late as the commencement of the Empire.

Having laid down the preliminaries of the study by a careful investigation of the forms of the letters, M. Corssen takes first the bilingual inscriptions, which are chiefly found in Northern Etruria, and, therein, gives a minute account of the case-endings, both of the singular and of the plural, fully confirming what has been already advanced by Prof. Aufrecht, that many of the terminations of female nouns agree with the Latin, and that, *inter alia*, *s* marks the genitive, as in other Indo-European languages. Many of the observations he here makes have doubtless been previously stated by C. O. Müller and others; as, however, might have been expected, the details he has been able to bring together are far more comprehensive than those collected by any previous scholar. The general conclusion seems unquestionable, that there is scarcely any change recognizable in the Etruscan system of sounds, which does not find its counterpart in either Latin or in one of the dialects cognate with it. In the next portion of his work M. Corssen deals with the explanatory names attached to different figures on works of art, and is thus led to discuss the meaning of nearly 200 gods, goddesses, lares or heroes (an appalling list!), who were more or less nearly connected with the Etruscan Pantheon. Some of these, as that of *trutnut*, to which he gives the meaning of the Latin *Haruspex*, are rather hard to follow, and hardly, we think, be generally accepted. Moreover, in his notice of terminations in *al*, as in some other cases, he has been anticipated by Lami and Passeri. Still the inquiry is important, as thereby we learn the forms of the nominative singular of roots which end in either a consonant or in the vowels, *i*, *a*, *o* (*u*), *io*, *ā*, or *iā*, and of many genitives from roots in *io*. The result proves the existence of four classes of declension,

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common alike to the Latin and to other members of the Indo-European family.

Proceeding with his analysis, M. Corssen devotes more than 400 pages to the investigation of the formation of case terminations, drawing his instances chiefly from the proper names preserved on dedicatory legends, votive offerings, and works of art, such as the bronze mirrors. To these he has added an exhaustive study of all the forms used in conjugating the verbs, with the pronominal forms and the Etruscan method of numeration; in each case showing, as before, the practical identity of the language with the other dialects of ancient Italy. By this means he establishes the sense of the Etruscan names for a large number of Latin words relating either to the grave or to the persons buried in it, together with those used in the arts and miscellaneous industry of the people, whether in the fashioning of bronzes, the carving of inscriptions on stone, the manufacture and the moulding of vases and other pottery, or the practice of painting. He further shows, incidentally, that, like the other Italian dialects, the Etruscans made use of the reduplicated perfect; while he establishes, from the comparison of no less than thirty-six inscriptions, the corresponding word in Etruscan to the Greek and Latin *ἀίρεθηκε* and "posuit" respectively, in the sense of "dedicated" or "set up," thereby demonstrating a remarkable similarity between the usages of the Etruscans, Greeks, and Romans. It may be further remarked that the abbreviations in common words in use among the Etruscans are nearly the same as those in Latin, but that the abbreviating process has been often carried so far in Etruscan as to leave scarcely more than the skeleton of the words represented.

At the close of this section M. Corssen has given lists of the Etruscan proper names of all the artificers he has met with, whether those of carvers, potters, painters, or workers in ivory, a list which will prove of much interest and use to future antiquaries, and notices, under the head of ivory, the famous cubes of which we have recently heard so much from Mr. Isaac Taylor. Of the twenty-two forms Mr. Taylor has claimed as proofs of the connexion between Etruscan and the Altaic branch of the Turanian family of languages, M. Corssen states that eighteen are not even Etruscan words, and that of the four remaining, three are pronominal forms and the fourth a proper name.

Having completed the more immediate subjects of his researches, and having traced the evidence of Etruscan life in Umbria, Campania, Upper Italy, and especially in Raetia (the Tyrol and along the Etch between Trent and Botzen), the district in which the purest type of the Etruscan language has, up to the present time, been detected, and which is, therefore, not unnaturally supposed to have been the country whence the first speakers of it descended into the plains of Italy,—M. Corssen gives much time and ample space to the investigation of the names and words of Greek origin (nearly 200 in number) which have found their way into Etruscan, or been borrowed by the Italian population from the language, not only of Greece proper, but of Asia Minor and of the islands. In many instances these words have been little changed, except that, as in Oscan, Sa-

bellian, and other dialects, they have been partially modified to suit the special articulations of the borrowers. There can be little doubt that these Greek words belong to a very remote period. Indeed, the legends of the immigration of the Pelasgians, Tyrrhenians, and Thessalians into Italy; of the landing of the Argonauts and of Odysseus on the Italian coast; and of the settlement in Etruria of the Corinthian king, Demaratus, with the potters Euceiros and Eugrammos, imply an early influence of Greece on Western Italy. The same fact is confirmed by the occurrence in Italy of many towns with purely Greek names; by the adoption on the part of the Etruscans of a money system based on Hellenic types, the silver coins (as shown by Mommsen) being framed after the model of those of Asiatic Greece generally, while the gold follow the standard of ancient Miletus.

In conclusion, we need only add that for the more important and longer inscriptions, those from the graves of the Tarquins at Cæsar on an alabaster sarcophagus from Corneto, on the great cippus from Perugia, and on the bronze key from Dambel, M. Corssen has given such full notices as will enable any scholar to test the accuracy of the system of decipherment he has employed; and, further, that his work is illustrated by thirty-three separate lithographic plates, and by about the same number of woodcuts inserted in his text.

*A Peep at Mexico: Narrative of a Journey across the Republic from the Pacific to the Gulf, in December, 1873, and January, 1874.* By J. Lewis Geiger. (Trübner & Co.)

The author left the harbour of S. Francisco on December 4, 1873, and crossed the surf to the steamer Floride in the harbourless roadstead of Vera Cruz, on his way home on the 17th of January, 1874. He is, therefore, right in calling his visit a peep at Mexico, for he did little more than hurry from sea to sea. Still even in so fleeting a visit he managed to collect much information; arrange statistics; wander pleasantly among the birds and flowers of Jalisco, Guanajuato, and Queretaro; gaze at the stately buildings which have replaced the great city of the Aztecs, utterly razed by its Spanish conquerors; at the gardens of Chapaltepec, among whose cypresses Montezuma mused how to encounter the strange invaders of his country, and the Empress Carlotta tried to calm her fears; and at the snowy peak of Orizaba, which looks from a height of 17,400 feet over the whole province of Vera Cruz to the Atlantic. What is wanting in the book is anecdote, with some well-drawn sketches of the persons the author encountered in his route. In all these pages we do not make the acquaintance of a single human being; and though there is much talk of trees, birds, and flowers, there is no Adam in this Paradise. Still less is there an Eve. Mr. Geiger seems to have travelled so fast, that he saw no more of the people than what one sees when flying through a country in a railway carriage. Or is it that he was too scrupulous to draw portraits? That is the way to write a safe, but certainly not an amusing book.

Here and there we meet with an opinion which we cannot but feel disposed to contest. Thus, at p. 284, we read: "In the European Museums, in that at Bulac, at Thebes, and

other places of ancient renown in Egypt, I have seen nothing that bears the slightest resemblance to these Mexican relics, excepting, of course, the usual similitude in form, where the animal or vegetable creation is imitated." It is clear from this that our author has not read the curious paper of Mr. John Heaviside on the subject, which might lead him to change his views. In the eleventh chapter, there is a strong eulogy of Juarez, which closes with a justification of the execution of Maximilian. We will not go into the question of whether it was right or wrong to shoot that unfortunate Prince, but we cannot but think that his signing the Black Decree two years previously had little to do with his fate. From Mexico's day of Independence, in 1821, how many Presidents, Generals, and Dictators have fallen by violence! Maximilian did but share the common lot; and had he been humane and merciful to weakness, it would not have saved him. What can be expected from a country where the city second only to the capital of the whole kingdom in importance, and itself the capital of the largest province, a province of 50,120 square miles, is in such a state that there are almost nightly attacks by gangs of robbers on the houses of citizens, and the head of the robbers is the chief of the police! Such is the condition of Guadalajara, so called from the city of that name in New Castile. No wonder that ladies who venture on a pic-nic three miles from the walls return in the scantiest possible attire, having yielded up their dresses to the *ladrones*, who are not always satisfied with stripping their victims, but sometimes carry them off, to extort a ransom as well.

Mexico is a country of three climates. There is the *fria*, too cold, but healthy; the *templada*, fructifying, but damp; and the *caliente*, hot, languid, fatal to the European. If the six million Indians, who now occupy the two fresher climates, would but descend to the third, what a Canaan for our emigrants would the two higher regions be! The Germans already engross the trade of the country; the French are busy with the *confiserie* and the *parfumerie*; the English have made the railroad from the metropolis to the sea; let us hope that Europe or the States will send inhabitants to colonize these happy lands, who shall be more peaceful and more law-abiding than the present.

#### THE UNIVERSITIES COMMISSION.

*Report of the Commissioners appointed to Inquire into the Property and Income of the Universities of Oxford and Cambridge, and of the Colleges and Halls thereto; together with Returns and Appendix.* Vol. I. Report, including Abstracts and Synoptical Tables, and Appendix. (Her Majesty's Stationery Office.)

THIS volume forms a blue-book of some 250 pages, and will be found to repay perusal. A glance at it is sufficient to explain the time which its preparation has involved. The Commissioners have, with a commendable caution, taken the strictest view of their functions, and have merely inquired in each case into the total amount and specific details of the total endowment, regarded as fixed capital, and of the annual income and expenditure. From comments of any kind they have ab-

stained, and the same unimpassioned statement is given to us of the affairs of King's on the one hand, and of Downing on the other; of Magdalen on the one hand, and on the other of Balliol. Mr. Roundell, late Fellow of Merton, and Secretary of the Commission, whose judicial mind is conspicuously perceptible both in the *corpus* of the Report itself and in the synoptical tables appended to it, has brought to his task the assiduity of a trained accountant, although, as Mr. Faussett has shown, the results must be used cautiously; and many a junior Fellow has at last a chance of knowing what has hitherto been for him a sealed book.

The Commissioners had no compulsory powers, but, with one exception, the information which they required was given them fully and ungrudgingly. The Master of Sidney Sussex, after a playful correspondence with Mr. Roundell, declined to give any information other than that contained in a pamphlet published by himself, and the results of which Mr. Roundell has, not without a certain grim sense of humour, duly tabulated. In all other cases the questions which were put were willingly and fully answered; but the Master of Sidney Sussex defied the Commissioners, and the Report is, so far, incomplete.

In a summary of a summary all that can be done is in the most general way to indicate the results arrived at. Those who desire detailed information must look for it, and will find it, in the Report itself. At the same time, the conclusions to which Mr. Roundell's researches lead us are well and clearly defined. With the one exception already mentioned, the officers both of the Universities and of the Colleges have neither concealed nor attempted to conceal anything, for the simple reason that they have had nothing to conceal or of which to be ashamed. It has been much the fashion of late years to represent the Colleges and Universities as gorged with misappropriated wealth, which, if properly applied, would suffice to carry on in full working order not two Universities but a dozen. We now see how wild much of this talk has really been. Oxford and Cambridge enjoy between them a total revenue of something over three quarters of a million. The University of Oxford has a total income of 47,000*l.*; the University of Cambridge, 34,000*l.*; the Colleges and Halls of Oxford, 366,000*l.*; and the Colleges of Cambridge 306,000*l.* These figures, it is true, are certain to increase, and the Report attempts in each case to analyze the probable increase. But all landed property is subject to the same unearned increment; and it will, even thus, be a considerable number of years before the total revenue of both the Universities and the Colleges exceeds a million of money. On the other hand, we all know the exact amount of work which is done upon this yearly income; and—if we may be allowed to roughly indicate results—it is evident that College and University management is both honest and good. "The cost of management," the Report observes, "appears to us remarkably low. On the whole external income" (or income derived from the College capital as contradistinguished from that obtained from tuition fees, battels, and so forth) "it averages only 2*l.* 15*s.* 10*d.* per cent.... It must be borne in mind that the item 'charge for management' does not generally include the salaries

to the financial officer. If the head of the College acts as bursar, he does so because the duty appertains to his office as head, and he receives no salary *ex nomine*. The bursars act as officers of the College, and their salaries are entered under that head in the abstracts of expenditure. Their salaries also are lower than they would otherwise be by reason of their being Fellows, and having the advantage of the common College establishment; and, moreover, as many bursars have charge of the internal economy as well as of the estates, and receive one salary in respect of both kinds of service, we are unable to divide it into parts corresponding to each. In the returns made by some Colleges the bursars have added together all the expenses of management of the estates, including the whole or part of their own salaries, and the cost is still very low." After we have heard so much of "college mismanagement," it is gratifying to find the Commissioners thus putting it upon record that University and College property is exceptionally well managed. Whether the income thus derived is properly applied is a question alien to the scope of the inquiry which the Commission was empowered to institute, and upon which no two University reformers would ever be found to agree; but it seems clear that there are no charges of that especial kind to which the administration of corporate estates is peculiarly obnoxious, and that the Colleges and Universities can afford to invite the closest scrutiny into their affairs.

There is, as might have been expected, considerable variation in the income and expenditure of the various Colleges. The returns have reference to the year 1871. For that year, Exeter, with an income of only 14,000*l.*, has from 170 to 180 undergraduates. Merton, with 17,000*l.* a year, has 54 undergraduates; and Balliol, with 8,000*l.* a year, has 145. Any Oxford man can understand in a moment how these discrepancies are to be explained; but they are not on that account the less remarkable. At Cambridge, Trinity, with its 59,000*l.* a year, has 445 undergraduates, while King's, with 34,000*l.*, has only 31, and Corpus, with 9,000*l.*, has 130. This serves to show how little meaning is to be attached to the current phrase, "the college system," and how much the elements offered to our consideration vary in each case. If, for instance, Balliol had the income, not of Trinity, Cambridge, but only of King's, it is impossible to fix any limits to the work which it might do; and those who are interested in College reform, cannot possibly do better than to put themselves the question in detail, why it is that Balliol, with its 8,000*l.* a year, does so much, and King's, with its 34,000*l.* a year, does so little. It is also to be noticed that while a Fellow of Trinity, Oxford, receives about 180*l.* a year, a senior Fellow of Trinity, Cambridge, gets 550*l.* It may be remarked that the average value of an Oxford Fellowship appears to be about 260*l.* a year, and that of a Cambridge Fellowship about 280*l.* Oxford has 359 Fellowships, and Cambridge 340; but then Oxford has in all 24 colleges, while Cambridge has only 17. The average income of a head of a house at Oxford is about 1,600*l.*, and at Cambridge about 1,200*l.*; and it would seem that Oxford spends some 25,000*l.* a year on professorships, and Cambridge only 17,000*l.* These discrepancies are slight in

themselves, and capable in each case of explanation. Indeed, whatever opinion may be entertained as to isolated cases of College management, there is between the two Universities, as a whole, no ground for any invidious comparison. With regard to the Colleges, on the other hand, it is obvious that in one or two cases a liberal measure of reform is needed. We are not sure that King's is the worst case in point; but it is still instructive to compare its returns, which have been frankly and fully sent in, with those of Balliol. King's, as we have already pointed out, has a total yearly income of 34,515*l.* 1*s.* 3*d.* The total income of Balliol is 8,463*l.* 1*s.* 4*d.* King's pays its Provost 2,056*l.* 3*s.* 4*d.*, and amongst its 49 Fellows it distributes 14,297*l.* 0*s.* 9*d.* yearly. Balliol allows its Master 917*l.* 8*s.* 6*d.*, and divides amongst its 11 Fellows 2,339*l.* 17*s.* 11*d.* The Scholars and Exhibitors of Balliol receive 1,606*l.* 3*s.* The Scholars and Exhibitors of King's receive 1,560*l.* Balliol has 145 undergraduates; King's has only 31. King's gives in "allowances" to resident members of its foundation, thereby considerably increasing the value of its Fellowships and Scholarships, a sum of 1,448*l.* 3*s.* 11*d.* Balliol makes no such allowances. King's devotes to the tutorial fund 540*l.* a year; to examiners and prizes, 85*l.* 18*s.*; and to College officers, 736*l.* The tutorial system at Balliol is self-supporting, while 25*l.* is allotted to examiners and prizes, and 350*l.* to College officers. On the other hand, Balliol spends 65*l.* 8*s.* 8*d.* on its chapel and chapel services, while the same item at King's is returned at 1,823*l.* 15*s.* But then King's has a chapel, in reference to which Wordsworth has told us that—

High Heaven rejects the lore  
Of nicely-calculated less or more.

We may add that the management of estates and law charges of Balliol is 190*l.* 15*s.* 4*d.*; King's, under the same head, returns its expenditure at 1,483*l.* 9*s.* 9*d.* On other points, also, the comparison will be found equally instructive.

We may hereafter have occasion to call further attention to the Report in detail. At present it is, perhaps, sufficient to say that its character is, upon the whole, satisfactory. It is evident, for instance, that the wealth of the Colleges has been over-estimated. There are dozens of noblemen and merchants with incomes far above the total average revenue of an Oxford or Cambridge College. It is clear that the ingenious proposal of Mr. Parker to cut the Universities up and to devote their surplus funds to the establishment of local Universities in the large manufacturing centres,—a proposal which, by the way, was first started in the *Examiner* three years ago, and is not at all Mr. Parker's own,—is simply impossible. Oxford and Cambridge have no more money than they know what to do with. It is also tolerably evident that what is needed is not so much to reform the Colleges *ab extra*, as to largely increase their power of amending their statutes and of reforming themselves from within. But, after all, the one point which the Report most strikingly illustrates is the interest which University matters excite. We take it that the corporate funds of the great City Companies far exceed those of either University with all its Colleges, and that their misapplication is something far grosser than even those might suppose whose good or

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bad fortune it may have been to dine with the Drapers or to lunch with the Goldsmiths. By comparison with the Drapers' Company, not even King's College need stand ashamed. The Universities and Colleges have, probably, not any needlessly severe reforms to dread. But should it be suggested to devote any portion of their funds to other purposes, as the *Examiner* and Mr. Parker appear to think ought to be done, they will have a clear right to insist that an equally searching inquiry be made into the exact revenue of the City Companies and the exact mode of its application, and that Mr. Roundell be appointed the Secretary of the Commission. The suggestion is one which Mr. Parker will do well to consider at his leisure.

*A Grammar of Political Economy.* By Major-General W. F. Marriott, C.S.I. (H. S. King & Co.)

THERE can be no doubt of the ambition which characterizes this 'Grammar of Political Economy.' General Marriott cannot rest and be thankful under a sense of obligation to the great masters and creators of the science. He apparently wishes that, to quote Mrs. Poyser, it could be "hatched over again, and hatched different." The very name "Political Economy" dissatisfies him. It was appropriate when Adam Smith used it, but it does not denote the present scope of the science. The definitions of capital given by Ricardo, Mill, and other minor celebrities, are weighed in the balance and found wanting; but General Marriott can supply their place by a new and much superior article. In the chapter on Rent, which, by the way, occupies about two pages and a half of large print, our author briefly dismisses Ricardo's theory of rent on the ground that it is applicable only to the rent of land, and to the rent of land only as controlled by competition. "We object," says General Marriott, "to the restricted definition of the term . . . We require a theory of rent which will apply to all cases of rent." After this summary dismissal of a theory, the promulgation of which forms one of the principal landmarks in the history of political economy, we turned with some curiosity to the chapter on Population, to see whether General Marriott considers the work of Malthus on this subject worthy of consideration. He does, indeed, refer, at the end of the chapter on Population, to the originator of investigation into this subject. But his manner of doing so is worthy of his reference to Ricardo in the chapter on Rent. "The name of Malthus," he writes, "is so identified with the relation of increase of population to sustenance, that we may appropriately notice his theory." About as appropriately, we should say, as a writer on the origin of species might "notice" the theories of Mr. Darwin.

General Marriott is as severe a critic of the style as of the matter of his predecessors. He condemns, perhaps with justice, but with unnecessary rigour, the expression "productive and unproductive expenditure." Such language he characterizes as "a needless inaccuracy," and adds that the correct form of this expression is "reproductive and unproductive expenditure." And in another place he speaks with the same severity of an ordinary colloquialism, "as an inaccurate and needlessly obscure mode of stating the fact."

Enough has now, perhaps, been quoted to justify our application of the word "ambitious" to General Marriott's book. If we might venture to offer a word of caution to so confident a writer, we would repeat to him Wolsey's advice to Cromwell:—

Cromwell, I charge thee, fling away ambition.

Most seriously speaking, the 'Grammar of Political Economy' might have been a valuable help to those who wish to teach the science in schools, and to young people generally, if its author had been more ready to accept, not blindly, but with discretion, the works and thoughts of his great forerunners. His chapter on Foreign Trade shows that he is capable of treating a difficult and involved subject in a manner that is lucid, terse, and forcible. But this specimen of the author at his best makes one the more regret that he has not treated all the branches of his subject in a similar spirit. For, in fact, his suggested improvements on Mill and Ricardo are very poor affairs, and often lead him into confusion of thought and language. The novelty, for instance, of his definition of capital consists in limiting the meaning of the word "capital" to what is generally known to political economists as a part of "circulating capital." "Capital," he says, "is whatever can support labour, or can be readily exchanged for what will do so." He objects to calling "fixed capital" capital, because "fixed capital denotes something which aids labour and renders it more productive, although it cannot ordinarily support labour." This restricted meaning of the term capital is, it is urged, in accordance with the ordinary use of the word by those professionally engaged in trade and money dealing. If this were the case we readily admit it would be, so far as it goes, a reason for restricting the scientific meaning of the term in a similar way; but we believe General Marriott's assumption to be in direct opposition to the facts. If the question is asked, "How much capital has Mr. So-and-so in his farm?" any farmer or trader in giving an answer would estimate the capital expended in farm buildings, machinery, and drainage as certainly as he would estimate the amount expended in paying wages, or, in other words, in actually supporting the labourers during the process of production. What would be thought by any merchant or trader of an estimate of the capital devoted to railway enterprise that left out of sight the permanent way, rolling stock, buildings, and machinery? It should, moreover, be borne in mind by General Marriott that there is no arbitrary line between fixed capital and circulating capital. There is a broad and important distinction between them; but, inasmuch as the distinction is one of the rapidity with which they are consumed, it is evident that a list of articles might be drawn out in which fixed and circulating capital would fade into each other by almost imperceptible gradations. Circulating capital fulfills the whole of its office in the production in which it is engaged by a single use. Fixed capital is more permanent in character; it is gradually, but not immediately, consumed in fulfilling the service which it renders to production. But between the capital which is immediately consumed in the process of production, such as the food of the labourers, and the capital that performs its service to production over and over again during any

number of years, such as roads and buildings, there are articles which possess almost every degree of "fixity" in the nature of the service they render to production. A great deal of machinery and most tools would be placed in a position midway between capital that is absolutely fixed and capital that is absolutely circulating. The nature of the distinction between fixed and circulating capital, the gradations by which they merge into one another, are quite lost sight of in General Marriott's definition of capital. It may be urged that his definition has the advantage of greater simplicity, but it appears to us that the simplicity is gained by leaving out nearly all the essential elements of the thing to be defined. Whatever may be the future development of the science, we do not think that General Marriott has at present been able to improve upon Mill's definition of capital. "What capital does for production is to afford the shelter, protection, tools, and materials which the work requires, and to feed and otherwise maintain the labourers during the process." ('Principles of Political Economy,' p. 67.) General Marriott perceives a "practical absurdity" in this definition, because it involves the conclusion that wealth that is consumed unreproductively is not capital. We hardly think that General Marriott will make many converts to his view. If he does, nearly the whole of the existing literature of Political Economy is founded on a delusion, and General Marriott must take upon himself the position and responsibilities of the founder of a new school of the science to which he will no doubt give a new name.

#### NOVELS OF THE WEEK.

*Mr. Smith.* By L. B. Walford. 2 vols. (Blackwood & Sons).

*Hope Meredith.* By the Author of 'St. Olave's.' 3 vols. (Hurst & Blackett.)

*In Secret Places.* By Robert J. Griffiths, LL.D. 3 vols. (Samuel Tinsley.)

*La Belle Rafaella.* Par Arsène Houssaye. (Paris, Michel Lévy Frères; London, Dulau & Co.)

'MR. SMITH' opens in a somewhat unromantic manner. When we saw

"A short, stout, grey man.

"Mr. Smith.

"The butcher was disappointed that he was not a family,"

and so forth, in a similar style of strained facetiousness, we prepared ourselves for another of the endless imitations of Dickens at his weakest with which we are already too familiar. We are glad to say, however, that we did the author an injustice. He has his faults of style, no doubt; chief among which are a frequent use of self-invented words, which the language could well do without, and a too great fondness for short, jerky paragraphs; but in the more important qualifications of the novelist, he is by no means devoid of promise. The story is not one which can well be summarized, for it is of the simplest, and no small skill is shown in the manner wherein we are brought to take an interest in such commonplace details as the gossip of a country parish about an elderly man who takes up his abode in it, the matrimonial schemes of the various inhabitants in his interest, his love-affair with the recognized

beauty and flirt of the village, the improvement of her character under his influence, and his untimely death. In fact, until we are suddenly startled by this last, we hardly discover how much such an everyday story has contrived to interest us. There are no crimes whatever; and the key in which the whole novel is pitched may be gathered from the fact that the great discovery which the lady dreads is merely that of her having, at the age of seventeen, flirted a little with a married man, who, if the word were not too strong, might be called the villain of the piece. Perhaps the book is a little dull; but for a beginning, which we take this to be, the "morata recte fabula nullius Veneris" (if Horace will forgive us for altering his antithesis) is more promising than an elaborate plot, with a great deal of mysterious crime and equally mysterious grammar. Mr. Walford has a good deal of ability to tell a simple story graphically, and to delineate ordinary characters truthfully; if he can manage to add a little more interest to his events, and make his humour more original and less forced (and, by the way, avoid such blunder as calling a well-known air 'Il Sigreto'), he may write a novel for which we shall really be grateful.

'Hope Meredith' is one of those moderately successful books which offer a minimum of salient points for the notice of a reviewer. Its style is not remarkably classical, nor its purpose especially distinct, nor its conception particularly original; its characters are not very true to life, nor very interesting regarded as creatures of the imagination; yet the result of these mediocre elements is a fairly readable book, in which virtue is rewarded and vice chastised, and the conclusion defined with sufficient skill to render its arrival interesting. If any special characteristic may be attributed to the author, it is a profound sense of an essential difference between the various grades of conventional society. Hope Meredith, the good girl of the story, is sprung from the "middle class." She is a doctor's daughter, we are told, and has a middle-class face and a middle-class mind; "no mountain-peaks of genius" in the one, "no quivering, flashing pride" in the other. She is sensible and excellent, and fond of dusting, and has a great gift of nursing in a sick-room. Miss Madolin Lauderdale, on the other hand, is mostly mountain-peaks and quivering, and combines sculpture with rich colour, Norman reserve with Spanish impulsiveness, the physical features and moral deficiencies which indicate the baronet's daughter. Such advantages of course incur the Nemesis of the gods; and our author, in the capacity of middle-class chorus, shows at fit intervals how right and how inevitable is the process which involves this great creature, first, in a disgraceful marriage with a plebeian forger, and, lastly, in a vulgar theft intended to purchase the silence of her oppressor. A more legitimate moral is pointed by the forbearance with which, as with coals of fire, the heroine, who is really a nice girl, and as natural and possible as her rival is ridiculous, wreaks a sufficient revenge upon her treacherous friend. The latter poor creature is disposed of by a flash of lightning, when her position becomes apparently desperate. The minor characters call for no remark.

Some two years ago Dr. Robert Griffiths

wrote a novel called 'Between Two Loves,' which we felt, when we noticed it, compelled to say was only fit for the waste-paper basket. In spite, however, of this conspicuous failure, a second tale by the same pen is submitted to the public. It by no means follows that because a first attempt has turned out ill, a second effort may not result in a brilliant triumph. Indeed, there are numerous instances to the contrary. Nothing is so calculated to improve a writer as want of success at first; but it is essential that there should be some germs of talent, a capacity for profiting by criticism; the faults which have brought down condemnation must be those of manner and style rather than of substance; in short, there must be something in the man. Now, after reading carefully both of Dr. Griffiths's novels, we have arrived at the conviction that, whatever the author may be capable of accomplishing in other walks of literature, he cannot produce a readable work of imagination. With this verdict we should bring our notice of 'In Secret Places' to an end, but it is due both to the public and ourselves that we should justify the verdict which we have felt called upon to pronounce. The main plot is, we must admit, simple enough. A barmaid marries a Welsh gentleman, who, on dying, leaves his widow his large estate. She, after a time, finds out that her husband never had any right to the property, the rightful owner being a nephew, whose existence had not been suspected. This nephew at length writes to demand restitution, and announces that he is on his way home from America to enforce his claims. The widow arranges to have him assassinated, and he is apparently slain, but somehow or another his corpse disappears. In constant terror of the discovery of her crime, she is forced, by a threat of being handed over to justice, to marry her instrument, who, though she knows it not, has a wife alive. Eventually the rightful heir, who when struck down on the night of his supposed murder had been carried off and cured by a mysterious stranger, has an interview with his amiable connexion, and compels her to yield him his inheritance. There are many by-plots, equally improbable. For instance, one of the *dramatis personæ*, a Mr. Frederick Danvers, a gentleman of fortune and cultivation, comes down to Wales in search of health. In a midnight ramble he meets the belle of the village, a certain Annie Hughes, who apparently belongs to the class of small gentry. He at once falls in love with her, and at the second interview proposes and is accepted. He is represented as highly educated and rather sceptical; yet because an uncultivated girl is tolerably good looking, is an orphan, and cries after playing on the harmonium, he "could not resist the impulse which bade him take the girlish form to his bosom, and whisper the one simple word so full of meaning, 'Annie.' She was still weeping, but her head was resting now upon his breast." The lady, we suppose, possessed the rare art of weeping becomingly, and she certainly was not so shy as heroines out of Shakespeare generally are. The murdering widow covets Danvers for her daughter Maria, and by threats of exposing "Annie's" brother, who has fallen into crime, she forces her to throw over Danvers and engage herself to a Unitarian minister. On this the ardent, high-souled Danvers, within

a fortnight, plights his troth to Maria, and, like the hero in 'Between Two Loves,' resumes making love to Annie on the first opportunity. Eventually, of course, this honourable man marries Annie, a result brought about chiefly through the *Deus ex machina* of the tale 'The Chief Druid.' We may observe that the latter personage is not Lord Cardwell. On the contrary, according to Dr. Griffiths, the Druid faith, with all its mystic ceremonies, is still kept up in the wilder parts of Wales. We had fancied that the *coup de grâce* had been given to that religion by the Romans, but we make allowances for Dr. Griffiths's need of sensational incidents for his three volumes. Indeed, the book is full of sensation. We have an attempted murder, bigamy, adultery, house-breaking, and a brain fever, not to speak of minor incidents. So much for those who like their literary food highly spiced; while for those who are of a theological turn of mind, there are numerous conversations about the merits of different creeds and forms of worship. The characters, we may add, are either unnaturally vicious or uninteresting, and in most cases coarse and vulgar. There are too many of them, also, and they do not contribute to an harmonious working out of the plot.

'La Belle Rafaella' is a story in M. Arsène Houssaye's old manner, which does not imply that it offers anything particularly new or interesting. M. Houssaye has some originality of style; but take that away, and little remains. His novels are ever the same story written over again. A courtesan is generally the central figure; and M. Houssaye usually makes her out to be the essence of virtue. His receipt for the manufacture of novels is this: relate the amours of a dissolute woman with a passionate youngster; put in a few touches of tragedy; add to the whole a dash of clever writing, *et servez chaud*. In the present instance, the novelist has selected a mistress of Giorgione, the famous Venetian artist; the beautiful Rafaella dies of love because she is forsaken by her lover, and shortly after, as a piece of retributive justice, Giorgione himself dies because his new paramour bestows her favours on another man. This slender tale hardly deserves the title of a novel; there is nothing enchanting in the description of Rafaella's attachment, and the writer, on his own showing, presents Giorgione as a fool; so that short as is the development of this meagre piece of fiction, one is not sorry to reach the last page; and the prevalent feeling of the reader must needs be that the world would be nothing the worse if 'La Belle Rafaella,' and most of M. Arsène Houssaye's previous works, had never been written.

#### OUR LIBRARY TABLE.

At a time when so much interest is felt in regard to their annexation to the British flag, a *Map of the Fiji Group* is sure to be welcome, but we should have expected from Mr. James Wyld a better map than this. It is apparently compiled from the chart published by the Admiralty, and that not of the latest date. The topography is erroneous, particularly so in the principal island, Viti Levu; and we have good grounds for doubting the correctness of the statistics given. We had thought that the days of dedication had passed, but Alderman William M'Arthur, M.P., has no reason to consider himself flattered at the tribute of attention bestowed upon him.

Mr. Dicks has published Mrs. Hemans's poems

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for ninepence, and Thomson's works, tragedies and all, for sixpence! They are astonishingly cheap volumes, and Mr. Dicks deserves credit for issuing sound literature at such a price.—The *Bow Bells Almanack*, of the same publisher, deserves a word of praise. He also sends us a *Household Book of Domestic Economy*.

MESSRS. WARD, LOCK & TYLER have reprinted Mr. Stenhouse's *Rocky Mountain Saints*, which we reviewed on the appearance of the American edition.

CAPT. EUGÈNE, of the Belgian Engineers, has published two volumes on railways and telegraphs, considered "au point de vue de la défense du Territoire." The work, although referring primarily to Belgium, contains much matter of general interest, and seems clearly written and carefully arranged. M. Buschmann, of Antwerp, is the publisher.

M. CONRAD MAURER has published, through M. Kaiser, of Munich, a History of Iceland, from its discovery "bis zum Untergange des Freistaats." The name of the author is a sufficient guarantee for the excellence of the work.

MESSRS. ASHER & CO. have sent us a copy of the interesting *Capitular des Deutschen Hauses in Venedig*, published by Dr. Thomas.

We have on our table *An Introduction to the Study of Early English History*, by J. P. Yeatman (Longmans),—*History of the Jews*, edited by A. Murray, 2 vols. (Virtue & Spalding),—*German Universities*, by J. M. Hart (Low),—*A Table of the Aryan Languages*, by H. Attwell (Williams & Norgate),—*Laocoön*, by G. E. Lessing, translated by E. Frothingham (Low),—*The Model Eloquence*, by A. Comstock, M.D., and J. A. Mair (Collins),—*Accepted Ceremonies of Craft Freemasonry*, issued by A. E. Mason, P.M. (Stock),—*Moonfolk*, by J. G. Austin (Low),—*The Seven Gray Pilgrims*, by a Subaltern of Artillery (Trübner),—*Hame-Spun Litts*; or, Poems and Songs, by W. Allan (Simpkin),—*Northern Ballads*, by E. L. Anderson (Low),—*The Poetical Remains of William Glen* (Edinburgh, Paterson),—*A Theory about Sin in Relation to some Facts of Daily Life*, by Rev. O. Shipler, M.A. (Macmillan),—*Parables and Meditations for Sundays and Holy Days*, translated from the German by A. Gurney (Parker),—*Amores d'un Visionario*, by B. Pinheiro, 2 vols. (Lisbon, Autunes),—and *Die Komischen Mysterien des französischen Volkslebens in der Provinz*, by Dr. J. Baumgarten (Williams & Norgate). Among New Editions we have *Killarney Legends*, edited by T. C. Croker (Tegg),—*Dukesborough Tales*, by P. Perch (Baltimore, Turnbull),—*Aunt Jane's Hero*, by E. Prentiss (Routledge),—*Little Women*, by L. M. Alcott (Routledge),—*Little Women Married*, by L. M. Alcott (Routledge),—*A Plain Introduction to the Criticism of the New Testament*, by F. H. Scrivener, M.A., LL.D. (Bell),—*Sermons*, by T. Arnold, D.D., 2 vols. (Reeves & Turner). Also the following Pamphlets: *Latin Exercises on Barbarism*, for Junior Students, by R. M. Millington, M.A. (Longmans),—*The Gradual Triumph of Law over Brute Force*, by H. Richard, M.P. (Hodder & Stoughton),—*Honduras and the Inter-Oceanic Railway*, by W. A. Brooks (Pottle),—*The Railway Passenger Duty*, by J. N. Porter (Wilson),—*Cinderella Erin* (Dublin, Kelly),—and *Fame of Jesus Christ*, by One who has felt the Plague of his Own Heart (Palmer).

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THE SWAN AND THE POET.

A SWAN on Thames was gliding slow,

While the heron fished, and the swallow dipp'd,

And the willow-wands were emerald-tipped;

And deep in his heart was longing to know

What was his second self below :

    "Th as white as I, and it swims like me—

    Which, can the real one be?"

A Poet looked on his hero, who

    Made a stir in the world with wooing and fight,

    Was the soul of war and the Court's delight,

Kissed red lips and a keen sword drew :

    And the Poet thought : "I wish I knew

    Whether this is another form of me,

    Whether this I have been, or this shall be."

#### SCRIPTURE PROPER NAMES.

Now that the revised translation of the Bible has advanced more than half way to completion, I desire to call attention to a subject which some persons, perhaps, may think of small moment, but the importance of which I think will be developed the more it is studied—I mean the exact transliteration of Scriptural proper names. It is said, and I believe on good grounds, that the *j* for *y* in such words as *Jehovah*, properly *Jéhovah*, is a Germanism of our early translators. It may, however, have come to us directly from the Latin; but be its origin what it may, it is clearly an error, and, as an error, ought to be abandoned. I give no opinion about inaccuracies which have become stereotyped by use, such as *Jew*, *Judah*, *Jacob*; but surely there can be no advantage in writing incorrectly words like *Jahdai*, *Jahdiel* (properly *Yakhdiyel*), and a hundred others which occur only in the Scriptures. In all these I hope the original *y* will be restored, if simply to serve as a finger-post to show that we have gone wrong in names of greater interest. Thus *Yeruel*, the city "founded of God," would remind us that "the fragrant city" should be written not *Jericho*, but *Yereho*, and that the city "whose foundation is peace" should have its name transliterated not into *Jerusalem*, but *Yerushalaim*.

Let us come next to the more mischievous substitution of *H* for the guttural aspirate *Kh*. This has been a fertile source of errors and misconceptions, and sprang originally, I believe, from pure carelessness. Thus in 2 Kings xvii. 6, we have "Halah" and "Habor," though both Strabo and Ptolemy write the former word with *K*, and though our maps and dictionaries give *Khabur* for

the other. Again, why write *Ham* for *Kham*, the name of the second son of Noah, when it is in Greek *Xapu*, in the hieroglyphics KM, in Coptic *Khem*? This same erroneous transliteration of the *Kh* has now spread into our official correspondence, and disfigures words so much as to prevent even linguists from recognizing them. Thus the Edict of the Sultan is written and printed *Hatti Sharif*, as at p. 762, 'Treaties between Turkey and Foreign Powers,' where Sharif is spelled in two different ways, both wrong, instead of *Khat i Sharif*, contrary to the spelling of our best Oriental dictationaries, and misleading people in general, so that they pronounce the words in a way that no Oriental can understand them.

Very many other examples might be given of names which are not written with strict accuracy in our old translation of the Bible, and which consequently mislead and engender mistakes that do much harm, but are regarded with indifference, until some gigantic blunder outtops its fellows, and by its portentous growth forces itself into notice and demands correction. Such an example may be found in the inaccurate transliteration of the Blessed Virgin's name, whence very serious errors have arisen, as I purpose briefly to point out. I may premise that my views agree in the main with those of the Rev. Frederick Meyrick, as indicated in his article on 'Mary of Cleophas,' in Dr. Smith's 'Dictionary of the Bible,' though I may add that I arrived at those views independently, and before I had read Mr. Meyrick's article. There are, however, several points not touched upon by Mr. Meyrick, which I wish to bring to the notice of your readers.

I suppose I may assume without danger of being gainsaid that the name of the Blessed Virgin is identical with that of Miriam, the sister of Moses, a name which correctly written is *Miryám* or *Maryám*. In Greek, it is *Μαρία*, the Latin form of which is *Maria*. The Hebrew word which I understand to mean "drop of the sea" or "pearl," occurs fourteen times in the Old Testament, and in both the great MSS. of the Septuagint (A., B.) is always *Μαρία*. In the New Testament there are six persons of this name, or its derivative *Μαρτία*. There are—1. The Blessed Virgin; 2. "The other Mary," whom let us assume to be the Virgin's sister; 3. The Magdalene; 4. St. Mark's mother, Acts xii. 12; 5. Martha's sister; 6. The good woman who "bestowed much labour" on St. Paul, Romans xvi. 6. It is more than probable that all these were called in the language of their country *Maryám*, except, perhaps, the last, who living at Rome, may have had a Latinized name, *Maria*. With regard to her name, the MSS. are equally divided, A., B., C., P., having *Μαρία*, and x., D., F., G., *Μαριά*. But in our translation all these six persons have but one and the same name, "Mary," and hence confusion has arisen, which it is the object of this letter, if possible, to clear up. I want to show that distinction is made by one of the inspired writers, at all events, between the name of the Virgin and that of the other Maries, and that for her the form *Μαρία* is reserved, and as that writer is St. Luke, who tells us more of the Virgin than all the other writers put together, I think it is only fair that his evidence should outweigh that of all the rest. It is remarkable that the Virgin's name in the nominative is mentioned only three times by St. Matthew, and only once by St. Mark, and not at all by St. John, whereas it is mentioned by St. Luke eleven times. On the first two occasions, i. 27, 41, there is an absolute consensus of all the MSS., cursives, and versions for *Μαρία*, and for the next seven times and the eleventh time, viz., i. 30, 56, 34, 38, 46, ii. 5, 16, there is an almost absolute consensus for the same reading, the only discrepancy being D., and in 34, 38, 46, C. and D., and in ii. 5, 16, Eusebius as well as D. In the tenth passage, ii. 19, the balance of authorities inclines perhaps to *Μαρία*, but C. is here lost. On the whole, therefore, I think it may fairly be said that St. Luke does make a distinction between the name of the Virgin and that of the

other Maries, in that the Virgin's name is written *Μαρία*, and the name of the others in general *Μαρία*, though in viii. 2, A., L., P., and some cursives read *Μαριά*, as do x 1 in xxiv. 10, and x., C., L., P., i. 33, in x. 39. But if according to the best authority, and I must repeat that St. Luke is the best, seeing that St. John is silent, the form *Μαρία* is reserved for the Virgin's name, I submit that we are not justified in altering it, especially as at least one serious question would be settled by maintaining the reservation, viz., whether "the brethren of the Lord" were his real brethren or only his kinsmen, say his cousins, for in St. Luke xxiv. 10 only one codex gives *Μαριά* as the name of the mother of James, who would thus as Maria be distinguished from Maryam the Virgin. It would be well, however, in examining this question to bear in mind that the meanings which Orientals attach to the words "brother" and "brethren" are distinctly different from those we give them. So much is this the case, that he is not a fair judge of the matter who has not lived in the East and learned by practical experience the way in which those words are there used. We should never think of speaking of cousins as brothers; in the East nothing is more common. So much is this the case, that when a full brother is intended another word is added or a special word is used. Thus in Persian a full brother is *birādar i hakīkī*, or *birādar i andar*, &c.; in Urdu, *sagá bhābī*; in Arabic, *shakīk*. Kinsmen are commonly mentioned as "brethren," and in John vii. 3, which is the corner-stone of all Dean Alford's reasoning, I have not the shadow of a doubt that "kinsmen" are intended—*συγγενεῖς*. In that particular case, Orientals would undoubtedly use the word "brethren," and St. Luke uses *ἀδελφοί* with an Oriental sense. We have every ground for believing that the kinsmen of Joseph and Mary were numerous, if only from St. Luke ii. 44, "and they sought him among their kinsfolk and among their acquaintance"; and it must not be forgotten that even acquaintance would be included by Orientals under the word "brethren" if they belonged to the same tribe or profession, so that it might most correctly be said in an Oriental language "neither did his brethren believe in him," even though two or three cousins did believe. Similarly there is no difficulty whatever to one accustomed to Eastern languages in Matt. xiii. 55, in taking brethren for cousins, even though the mother's name be mentioned, on the supposition that that mother had but one child.

But I fear to take up too much space. I shall, therefore, only advert to two other expressions to which Dean Alford pins his theory, and then conclude this letter, deferring what else I have to say to another occasion. The expressions I refer to are contained in Matt. i. 25 and Luke ii. 7, *ἐώς οὗ ἐτέκεν υἱόν* and *ἐτέκεν τὸν υἱόν αὐτῆς τὸν πρωτότοκον*. It has been said that the force of the negative in the first-quoted sentence ends with the *ἐώς οὗ*, to which it might be replied, with Bengel, "suffit ad partum usque; de reliquo tempore lectori aquo relinquitur estimatio"—but it will, perhaps, be a more convincing answer to point to a quite similar sentence where the force of the negative is not so limited, but is perpetual. In 1 Sam. xv. 35 it is said, "And Samuel came no more to see Saul until the day of his death," and it may be added, nor did he come then. As to the word *πρωτότοκος*, it is surprising that any one can doubt that the Evangelist used that term for any other purpose than to mark the response to those countless offerings of first-fruits and firstlings which had been presented through so many centuries in anticipation of the antitype they at last found in the *πρωτότοκος υἱός*. What are such shreds of argument compared with the distinct announcement that "there stood by the cross His mother and His mother's sister, Mary the wife of Cleopas," that is Mary the mother of James the Less, James the Lord's cousin?—but I pause here.

E. B. EASTWICK.

#### Literary Gossip.

We understand that the long-expected biography of the Prince Consort, on which Mr. Theodore Martin is engaged, is in a forward state, and that the first volume may be expected before Christmas.

THE library of the late "Barry Cornwall" will be submitted to competition, under the hammer of Messrs. Puttick & Simpson, at their rooms in Leicester Square, early in December.

THE Rev. Dr. F. G. Lee, of All Saints, Lambeth, has in the press a volume of facts, records, and traditions which he has collected relating to dreams, omens, miraculous occurrences, apparitions, wraiths, warnings, second sight, witchcraft, necromancy, &c., which will be published by Messrs. H. S. King & Co., under the title of 'Glimpses of the Supernatural.'

A NEW novel, by the author of 'Patty,' &c., called 'My Story,' will be published in November. The action of the story chiefly takes place in the author's favourite Normandy.

In Dr. Van der Linde's recently published 'Geschichte und Literatur des Schachspiels,' we notice a serious charge against the late Dr. Forbes, whose work till now has always been considered the first authority upon the early history of the game of chess. Dr. Van der Linde asserts that his predecessor was not only ignorant of Sanscrit and Persian, although he professed to have consulted his authorities in the original, and in some cases he had quoted from totally imaginary sources. This accusation is supported by the eminent Oriental scholar, Dr. A. Weber, of Berlin, whose authority carries great weight. But we feel sure that the matter must be further sifted before we are compelled to number Dr. Forbes's book in the list of literary impostures, and we trust that some of our English Orientalists will not deem it unworthy of their notice.

MESSRS. H. S. KING & CO. have in preparation 'John Knox and the Church of England: his Work in her Pulpit, and his Influence upon her History, Articles, and Parties,' a monograph from the pen of the Rev. P. Lorimer, D.D., of the English Presbyterian College, London, founded, we are told, on several papers of John Knox which have never before been published or used for the purposes of his biography. One is a memorial, addressed to the Privy Council of Edward the Sixth, in 1552, on the subject of kneeling in the Communion, immediately before the publication of Edward's second Prayer Book; and another, a long epistle of Knox to his former congregation in Berwick; another from London at the close of the same year upon the same subject, in which he deals with the question of conformity to the rubrics of the New Prayer Book. The same publishers also promise the second volume of Mr. C. E. Maurice's series of 'Lives of English Popular Leaders.' The biographies in this volume are of Wat Tyler, Ball, and Oldcastle.

MORE than twenty towns, principally in the North of England, have availed themselves of the University extension scheme, originated by Mr. James Stuart, of Trinity College, and inaugurated in the autumn of last year by the University of Cambridge. There are between

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three and four thousand persons attending the classes and lectures ; and the large proportion of students willing to prepare work and submit to examinations shows that the scheme is doing a real educational work, and is not simply supplying a demand for entertainments of the " popular lecture" type. As an indication of the different classes reached by these lectures, it may be mentioned that when an examination in political economy was held, in the summer, of students in that subject, residing in all the towns then availing themselves of the scheme, the result was that the student first in the examination was a woman in Leeds ; the second, a railway clerk in Keighley ; the third, a policeman in Derby ; and the fourth, a working man in Nottingham.

MR. HENRY SIDGWICK's long-expected work on the Method of Ethics is in the press.

MR. GOSTWICK, author of a 'Handbook of German Literature,' has in the press a work called 'German Poets and their Times,' a series of memoirs, with not a few translations from mediæval and modern poetry. The volume will contain wood engravings and photograph-portraits of Klopstock, Lessing, Wieland, Herder, Goethe, Schiller, Jean Paul, Körner, Uhland, Chamisso, Rückert, and Heine.

MESSRS. H. S. KING & Co. will shortly publish a volume, entitled 'Fragments of Thought,' by Mr. Bowden Green. It will be dedicated, by special permission, to the Poet-Laureate.

THE Monthly List of Parliamentary Papers for September, while its contents are but few in number, includes an unusual proportion of interesting documents. The Reports and Papers are thirty-six. First among them is the Numerical List and Index to the Sessional Papers of 1873. The Report and Evidence on Explosive Substances will attract much attention, at a time when so many inhabitants of the metropolis have bitter cause to regret our neglect of the simplest precautionary legislation, to prevent danger that may come home to us all. As far as Parliament is concerned, London may be shattered, as by an earthquake, at any hour. It needs only a spark from a pipe. The Finance Accounts of the United Kingdom for the year ending March, 1874 ; the Savings Banks Return for 1873 ; the Fifty-second Report of Woods, Forests, and Land Revenues ; the Special Report and Evidence on the Metropolitan Buildings and Management Bill ; and the Report of the Commissioners on Patents ; supply solid and valuable information. Among the sixteen Papers by Command will be found the first volume of the Report of the Commissioners on the Property and Income of the Universities of Oxford and Cambridge, which we have reviewed in another column ; further Commercial Reports from Her Majesty's Consuls, being the continuation of Part III. ; the Annual Statement of the Foreign and Colonial Trade of the United Kingdom ; the Annual Statement of the Navigation and Shipping of the United Kingdom ; the Fifth and Final Report, with Evidence, of the Judicature Commission ; and the Report, for 1873, of the Meteorological Committee of the Royal Society.

HAVING made considerable way with the reprints of Samuel Rowlands, curious in the

illustrations they afford of contemporary history and manners, the Hunterian Club has determined to give the works of Thomas Lodge, the well-known associate of Nash, Peele, and Greene. The wisdom of the selection admits of no doubt. Of all the Elizabethan writers whose works have not hitherto been reprinted, Lodge is the most interesting and important. Phillips, the nephew of Milton, and, according to Warton, his mouth-piece at times, speaks of him as "distinguished for his poetical talents," and as "one of the writers of those pretty old pastoral songs, which were very much the strain of those times." His 'Rosalynde. Euphues' Golden Legacie,' 1590, has been reprinted by Mr. Collier, in his Shakespeare Library, on account of its resemblance to 'As You Like It.' His play of 'The Wounds of Civil War' is included in the latest volume of the reprint of Dodsley's old plays. 'Glaucus and Scylla,' with other lyrical and pastoral poems, was given in Singer's reprints ; two prose tracts were printed by the Shakespeare Society ; and other works were included in the series of Mr. Halliwell and Mr. Arber. The plan of giving the entire works of an author, instead of solitary productions, will meet with the strong approval of bibliophiles. Of twenty-one works by Lodge, one, an epitaph of the Lady Anne Lodge, is not known to exist. His translations of Josephus and Seneca will not, of course, be reprinted by the Society. Breton may next be commended to their attention.

MR. W. RAWSON, an American artist, has just brought over a large number of sketches and coloured drawings, illustrating his late visit to Moab : among them are a number of copies of inscriptions from pottery, and several portraits of ethnological interest. Mr. Rawson was to leave London for America yesterday.

"H. W." writes from Naples under the date of October 15 :

"Signor Pier Ambrogio Curti, it is announced, has just published the third volume of a work entitled 'Pompeii and its Ruins.' The first and second volumes were received with considerable favour, and as the last volume has similar attractions to those of the other two, the work will probably be popular. It has many engravings, representing the principal spots in Pompeii ; it has a good itinerary, which will assist the visitor in his wanderings amongst the ruins ; and that which is no less useful, a good general Index. Monsignor Liverani, who has been spending six months in Chiuni, has discovered, we are told, the secret of interpreting the inscriptions of the principal Etruscan monuments scattered through Europe. He promises to make it known to the world through the press of Sienna. Of its value it is impossible to form any conjecture, and we must wait patiently till Monsignor Liverani reveals it to the public."

MR. JAMES U. ANDERSON, the proprietor and editor of the *Orcadian*, died on Saturday last. He was the first to found a newspaper among the Northern Islands. The *Orcadian* was started at Kirkwall, in 1854. Mr. Anderson was seventy-seven years of age, and died at his desk.

MESSRS. H. S. KING & Co. are about to issue, in their "Cornhill Library of Fiction," the novel published in library form some three years ago, under the title of 'Half-a-dozen Daughters,' in which shape it was well received by both the public and reviewers. The same firm also promise, under the title of 'Russian

Romance,' a selection from the 'Tales of Belkin,' by Poushkin. The following are the titles of these stories, which have been translated by Mrs. C. Telfer (*née Mouravieff*) : 'The Captain's Daughter,' 'The Moor of Peter the Great,' 'The Lady-Rustic,' 'The Pistol Shot,' and 'The Undertaker.'

MR. GARDNER, of Paisley, encouraged by the growing demand for old Scottish ballad and lyric poetry, and by the success that has attended his own experiments in this field, proposes to extend his series of re-issues. 'The Works of Allan Ramsay' will be the next addition to the series. This edition will be founded on that of Chalmers's, published in 1800, and will be issued in two crown octavo volumes, with Life, Appendix, and Glossary. A limited number will be printed on large paper, and the work will, in the first instance, be issued to subscribers, the price thereafter being raised.

THE following is an extract from a letter respecting the Public Library at Boston, U.S. It gives a useful hint for similar libraries of our own :

"By means of a new and very carefully made 'Finding List,' full of explanatory memoranda, for the use of the average readers, and even of those below the average in education, these people have been made acquainted with the contents of the library in the classes of books next above fiction, and leading to still higher classes. The consequence was, almost immediately, very striking. While the entire average circulation crept up slowly (measuring it against the corresponding months of the previous year)—8, then 10, then 15 per cent, and so on—the circulation of books not fiction increased in its proportion to the circulation of fiction, and also against the numbers of the previous year—40, 70, 100, and, finally, 200 per cent. The total increase was inevitably a little held back, for a biography is not read and returned as quickly as a novel,—and again, the absolute number of novels taken out was still great ; but allowing for all this, the facts are very gratifying."

THE Vision of William Langland, poet, concerning Piers the Plowman, the Redeemer, still gives trouble to the uninitiated. We are informed that a paper, set by the Oxford and Cambridge School-Examiners, was headed with the title of "Piers Plowman's Vision." Before taking so bold a step, the examiner might have, at least, made himself acquainted with the two elementary facts : 1. That Our Saviour (with reverence be it said) was not an author of the fourteenth century ; and 2. that there is no record of any vision of His. Now that boys are beginning to learn English, masters are beginning to be able to teach it ; and the next step must be for examiners to learn something about it also.

MESSRS. T. & T. CLARK, of Edinburgh, have in the press the following theological books :—'The Year of Salvation, a Book of Household Devotion,' by J. J. Van Oosterzee, D.D. ; 'The Miracles of Our Lord Examined in their Relation to Modern Criticism,' by F. L. Steinmeyer, D.D. ; 'Aids to the Study of German Theology—the Voices of the Prophets,' by the Rev. Dr. Gifford, of Northampton ; 'A Commentary on the Psalms,' by the Rev. Dr. Murphy, Belfast ; and Godet's 'Commentary on St. Luke.'

THE German Government will this year, says the *Allgemeine Zeitung*, contribute 8,000 thalers to the carrying on of the 'Monumenta Germaniae,' and the Austro-Hungarian gives

2,000. According to the stipulations lately made, the conduct of the work has passed into the hands of the Prussian Academy of Sciences.

MR. BAYLE BERNARD informs us that the mistake we noticed last week, in our review of his life of Lover, T. P. Cooke for T. Cooke, is due to a misprint.

Messrs. H. S. KING & Co. have two volumes of poetry in preparation. One is entitled 'Aurora, a Volume of Verse,' which will be published immediately; and the other is entitled 'Strong as Death,' by Adon, the author of 'Lays of Modern Oxford.' This book will be illustrated with drawings by H. Paterson, M. E. Edwards, A. T., and the author.

THE practice has been for some time getting more and more common of bringing out at provincial theatres plays which, it is intended, shall subsequently be produced in London. Apparently some similar idea led to the publication, at the beginning of the week, in sundry provincial journals, of a lengthy abstract of Mr. Mill's posthumous Essays, although the usual copies of the book had not been sent to the London papers. We question the wisdom of this device, with which, we believe, the publishers had nothing to do. Mr. Mill's fame is too well established to need it; and the "puff preliminary" often repels the public it is intended to attract.

THE author of 'The Gentle Life' has in the press a new volume of essays, entitled 'The Better Self.' It will be published by Messrs. H. S. King & Co. during the winter season.

DR. VANCE SMITH writes to us to contradict the statement of a Correspondent of ours, that he is the author of the book called 'Supernatural Religion.' "Any one," he says, "who would look at p. 126 of 'The Spirit and the Word of Christ,' a little work of mine lately published, where I have stated a considerable objection to one of the leading positions of 'Supernatural Religion,' would at once perceive how far from correct such a statement must be."

MESSRS. MACMILLAN & Co. will publish a small Homeric volume by Mr. Gladstone, with the following title: 'Homer and Egypt; a Contribution towards determining Homer's Place in Chronology: reprinted from the *Contemporary Review*, and enlarged.'

## SCIENCE

*A Treatise on Magnetism, General and Terrestrial.*  
By Humphrey Lloyd, D.D. D.C.L. (Longmans & Co.)

DR. LLOYD is already well known to the students of the higher branches of physical science by his treatise on the wave theory of light or physical optics; and the present work is calculated largely to increase the reputation he has acquired. In it the laws which govern magnetic action are fully discussed, as well as the investigations which have been made to determine the variations of the magnetic elements at different parts of the Earth, as well as the variations of the elements themselves at a given place, dependent upon time. For the latter, Dr. Lloyd takes, as the principal station at which all the general features of the phenomena belonging to the middle northern latitudes are completely developed, the Magnetical Observatory at Dublin, which was founded and placed under his own superintendence by the governing body of Trinity

College in the year 1838. The instruments in use there were devised by himself, and were based in part upon the principles of the famous Göttingen instruments of Gauss, though with various alterations both in plan and detail. After giving the results of the changes as dependent upon time which were obtained at Dublin, the author goes on to supplement them by the results of observation at places widely removed from Ireland in geographical position, and in relation to the Sun's diurnal and annual revolutions. Before entering on terrestrial magnetism, or the magnetism of the Earth itself considered as a magnet or a collection of magnets, he treats of magnetic force generally; the law, discovered by Coulomb, according to which the mutual action of any two magnetic elements varies, as their distance is changed, inversely (like the force of gravity), as the square of the distance; and the distribution of all bodies, solid, fluid, and gaseous, into paramagnetic and diamagnetic, according as they are attracted or repelled by the poles of a magnet, which was one of the great discoveries that will make the name of Faraday famous through all time. When we come to the magnetism of the Earth, there are three great elements to be determined, the first being the position of the vertical plane containing the direction of the force. That this was in general towards the pole (from the fact that the magnetic pole is not very distant, comparatively, from the geographical pole) was discovered about the eleventh century—in China it is said long before that—and led to the use of the compass and its inestimable value in navigation; but the declination or variation of that position from the true north, and its differences at different parts of the Earth, were not known till much later, and do not seem to have been generally recognized before the memorable voyage of Columbus in 1492. Besides the declination, there is the dip or inclination, that is the angle which the direction of the magnetic force makes with the horizon; and its intensity as referred to some known unit. An interesting epoch in magnetic discovery was the visit of Sir James Ross to the north magnetic pole, where the needle stood vertically, a point which he reached in his Arctic journey in 1831, in latitude 70° 5' N., and longitude 96° 46' W. By the observations of Humboldt in South America from 1798 to 1804, it was fully established that the intensity of the magnetic force increases with the increase of latitude. The changes of all these elements in different parts of the Earth, and their continuous change and periodical variations with the time, are subjects of active observation at the magnetical observatories of the world. The diurnal inequality of the declination was discovered by George Graham, the famous clock and instrument maker, at London, in 1724; other inequalities have been recognized, and it is well known that one has been found synchronous with the variations in number and frequency of the spots on the Sun. Of course our author devotes a chapter to the interesting phenomenon, first noticed in 1818, of magnetic disturbances extending simultaneously over large parts of the Earth's surface. In an appendix of some length, Mr. Lloyd gives, 1. A paper on the general theory of the dipping needle; 2. A brief abstract of the memoir of Gauss on the general theory of terrestrial magnetism; 3. Observations made at Dublin of the effects of the variation of the humidity of the air on the position of a suspended magnet; 4. A collection of the diurnal changes of the declination and northerly force as observed at most of the stations abroad at which they have been observed; and 5. A reprint of a paper contributed by him to the *Philosophical Magazine* in 1858, on the direct magnetic influence of a distant luminary on the diurnal variations of the magnetic force at the Earth's surface. The conclusion he draws in the last-mentioned paper is that the hypothesis, that the Sun and Moon are themselves endowed with magnetism, is insufficient to explain the phenomena observed, which cannot, therefore, be due to the direct magnetic action of those bodies. There is still much to be done in the science of

magnetism; and so valuable a contribution to its study as the work before us will not fail to produce an increase of intelligent and really scientific attention to it.

*Domestic Floriculture, Window Gardening and Floral Decorations; being Practical Directions for the Propagation, Culture, and Arrangement of Plants and Flowers as Domestic Ornaments.*  
By F. W. Burbidge. (Blackwood & Sons.)

One pleasant sign of the times is the increased taste for flowers. It pervades all classes of society. The windows and balconies in Park Lane and Mayfair are all ablaze in the season with brilliant flowers purchased from the dealers, and renewed when necessary. The attics in Whitechapel are rendered somewhat less noisome and squallid-looking by the cultivation of "nettle-geraniums" so-called, of "creeping Jenny," and perhaps of a "geranium." Mayfair doubtless produces the best display, but it is one bought with money, while that at the East-End, such as it is, represents an amount of personal attention which philanthropists and social reformers would do well to take note of. Among the upper and middle classes the value of some pursuit—call it hobby if you will—apart from the every-day business of life is universally recognized. How much more valuable must it be, then, in the case of the lower classes, among whom refinement and culture are still so sadly lacking! We should, however, look with suspicion on a book treating on window-gardening, if much of its space were devoted to reflections of this character, and we are pleased to find that Mr. Burbidge soon plunges in *medias res*, and gives his readers sound practical advice on the best mode of growing plants in ordinary living rooms, on balconies, in Ward's cases, hanging baskets, and similar constructions. The questions relating to soil, and the proper and timely administration of water, matters in which most parlour-gardeners fail, are treated clearly and judiciously. Hints for dinner-table decorations, bouquets, church-decking, and the like, are supplied, and the work ends with an alphabetical list of the plants suitable for cultivation by the amateur with limited space at command. The illustrations, where original, are effective and satisfactory, but very many are borrowed from a nurseryman's catalogue, and are not only old battered cuts, but are often misleading, and are at best only remotely suggestive. The india-rubber plant, at p. 280, for example, might be of the same size as the "Beautiful Bent Grass," called *Fiorina pulchella*, whatever that may be, on the opposite page. There was a demand for some such book, and Mr. Burbridge has well supplied it.

## THE AUSTRIAN POLAR EXPEDITION.

LIEUT. PAYER, of the Austro-Hungarian Polar Expedition, has published, in the *Neue Freie Presse*, a detailed account of his voyage and travels, from which we learn much more relating to the newly-discovered land than we have previously been able to place before our readers.

The Admiral Tegethoff was provisioned for three years. At Tromsø, M. Carlsen, a Norwegian Captain, was taken on board as ice-master, and the vessel left that port on the 14th of July, 1872. About the end of the month the ice was met with, and the difficulties of the expedition commenced. When south of William Island the Admiral Tegethoff was joined by the Isbjørn, Count Wilczek's yacht, and afterwards the two vessels sailed together until the 21st of August, when they parted, and then for two years the Tegethoff was imprisoned in a compact mass of ice.

From the 29th of October the sun disappeared for 109 days, and during the first winter the sanitary state of the vessel gave trouble, as cases of scurvy and bronchitis broke out.

The new year (1873) found them without hope, helplessly drifting with the ice, which carried them to the north-east, until they reached longitude 73° E. On the 16th of February the sun again became visible. The greatest cold was experienced at the end of February, when the temperature was

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-51° Fahr., and the beautiful Aurora gradually diminished in brilliancy as the sunlight increased.

From February the ice began to set to the north-west, the ship being raised seven feet above the water level, and with the ice forty feet thick under her. Thus she drifted until October, 1873, when she had reached the latitude 80° N. On the 31st of August, land was first seen to the north above the fog, but the crew were entirely precluded from reaching it. Lieut. Payer describes it as being "tantalizing in the extreme to see a great tract of land and not able to reach it." At the end of October an island was made out in front of the land first discovered. On it they landed, in 79° 54' North, and they named it after the promoter of the expedition, Count Wilczek. On the 22nd of October, the sun again left the ship for 125 days, but the discovery of the land had reanimated the explorers, and having got accustomed to their icy prison, they did not feel so depressed as in the former winter. Magnetic, meteorological, and other observations, gave constant occupation to the officers. The question of abandoning the vessel was now seriously considered.

Towards the latter end of March, it was resolved to make an attempt to explore the land by means of sledges, and they did so, and first reached a picturesque fiord, between Capes Tegethoff and McClintock, with mountains rising on either side to 2,500 feet, and at the head an enormous glacier, which was named *Sonklar glacier*. The fiord was called *Nordenskiöld fiord*. The country was entirely without sign of life; great dolomite mountains rose like colossal crystallizations into colonnades; the temperature was as low as -58° Fahr. on the journey, and was felt intensely during the night. The crew then returned to the ship and prepared for another journey. It was at this time that the engineer died, and he was buried during a violent snow-storm. On the 24th of March, they again started with the sledges, but could only take three of the dogs, as all the others were either dead or unfit for service. An immense strait (*Austria Strait*) separated two masses of land, the one to the east being named *Wilczek land*, and that to the west *Zichy land*, and the whole *Franz Joseph land*. The strait ran to the north as far as 81° 50', when it divided into two arms, an island, named *Kronprinz Rudolph land*, forming the delta. The eastern arm could be seen as far as 82° 10', while the western one led into an immense open sea. Dolomite is the predominating rock, rising abruptly in the form of truncated cones, which recalled vividly the Abyssinian mountains. The height was generally about 2,000 feet, but some summits reached to about 5,000 feet. All the valleys are filled with enormous glaciers: one, named the *Dove Glacier*, does not yield in importance to the immense *Humboldt glacier* in *Kennedy Channel*. Old drift wood was met with, but not in large quantities, and the only animal was the white bear. Many of the views were grand.

After undergoing much peril, on the 12th of April, 1874, the explorers reached Cape Fligely, in latitude 82° 5', on the west coast of *Rudolph land*, where immense numbers of birds were seen. It was here that land was observed to the north as far as the 83rd degree of latitude. The high point in the extreme north was named *Cape Vienna*, the land to the west *Oscar land*, and that to the east *Petersmann land*.

The final abandonment of the ship, and the journey, by sledges and boats, to Novaya Zemlya, and thence to Norway, have been described in a previous number.

#### SOCIETIES.

**NUMISMATIC.**—Oct. 15.—J. Evans, Esq., President, in the chair.—The Rev. A. Pownall exhibited a silver penny of Offa, King of Mercia, found near Wellingborough, and bearing the moneyer's name, DEIMUND.—Mr. Hoblyn exhibited a farthing of the *voce populi* type, with a bust supposed to be that of Charles Edward, the younger Pretender, and the date 1760.—Mr. Allen, a large brass coin of barbarous work, the obverse of which was imitated

from a coin of Trajan, and the reverse from one of Nerva; the inscriptions on both sides were blundered.—The Rev. W. J. Tyrwhitt Drake brought for exhibition a selection from a large hoard of Jewish shekels discovered between Jerusalem and Jericho. These coins were lately condemned as modern forgeries by an anonymous writer. Their genuineness is, however, guaranteed by the unanimous opinion of all numismatists who have seen them, and this judgment is confirmed by an accurate analysis of one of them taken by Dr. Flight, of the British Museum, who also pronounces their specific gravity to be that of pure stamped silver. The find contains several examples of the rare coins of "Year 4," generally attributed to the fourth year of the reign of Simon the Maccabee.—Mr. B. V. Head read a paper, by Mr. P. Gardner, on a new and unpublished tetradrachm, struck probably in Bactria, by Heraus, a king of the Sakas or Scythians, about the end of the second century before Christ. This coin bears the remarkable inscription *Tyrapavvōvros H̄pāov Σaka koipavōv*. The word *koipavōv*, probably in this instance meant as an equivalent to Khan, has never before been met with on Greek coins, and although familiar to readers of Homer and the tragedians, never occurs in prose. Mr. Gardner remarked that the re-appearance of this poetical word in the far East, and under barbarian conquerors, causes serious doubts whether, after all, a word not Greek but Scythic may have been intended.—M. F. Bompis communicated a paper on an unpublished silver stater of the town of Ichna, in Macedon, issued early in the fifth century B.C.—Mr. R. W. Cochran-Patrick contributed copies of several documents relating to the English Mint, one of which bore the following curious title: "The Manne and Meanes whereby other Countreys are able to give more for Bullion then England, to carrie away our Moneys and undervale our and overvale their Commodities." This was a treatise apparently written about 1615-20, by Sir G. Hay, and it contains a proposal for altering the coinage.

#### Science Gossip.

THE Science Lectures for the people at Manchester will be opened on Wednesday next, in the Free Trade Hall, by Prof. Tyndall, the subject of whose lecture will be Crystalline and Molecular Forces.

THE article in *Naval Science* of this month on the "Transits of Venus, Historical and Prospective," is by Mr. Lynn, of the Greenwich Observatory.

DR. PYE SMITH, of Guy's Hospital, has had printed a catalogue of the zoological collection in the museum of that institution. The catalogue is accompanied by a valuable introduction on the principles of zoology, and is throughout annotated in such a way as to make it an unusually useful work to the student.

THE post of Professor of Zoology in the College of Science in Dublin, vacated by Prof. Traquair on his appointment to the Curatorship of the Natural History Museum in Edinburgh, has not been filled up: Dr. Alleyne Nicholson, who had been appointed to the chair, having passed on to the Newcastle College without even visiting the Dublin Institution.

THE *Contemporary Review*, for November, will contain an account of a new scientific discovery by Prof. Tyndall. It will also contain the second of Mr. Matthew Arnold's papers, in reply to his critics; and the first of a series of Saxon Studies, by Mr. Julian Hawthorne.

THE first meeting for the coming session of the Royal Geographical Society has been postponed from the 9th to the 10th of November.

THE Registrar-General of Patents in Melbourne forwards the seventh volume of "Patents and Patentees," being for the year 1872, during which year we learn that in Victoria 122 patents were applied for, and sixty-three granted, wholly or in part. The Chronological and Descriptive Index

cannot prove other than useful to inventors. The descriptive plates are well executed and numerous.

THE fifth Annual Report of the Geological Survey of Indiana by the State Geologist, E. T. Cox, and Profs. J. Collett and W. W. Borden, has been recently published.

A SCHOOL OF MINES has been established by the Territorial Government at Golden Colorado. Lecturers and teachers are appointed in engineering, geology, metallurgy, mechanical preparation of ores, mathematics, languages, and drawing.

THE *Bulletin de la Société Industrielle de Mulhouse* gives a new process of electro deposit of cobalt by Mr. G. W. Beardslee, of Brooklyn, and sundry improvements in the deposition of copper.

LES MONDES, for October 8, prints a somewhat remarkable paper, by M. Ch. Tellier, entitled "Sur la Destruction des Ferments Parasitaires chez l'Homme et les Animaux par l'Emploi de la Chaleur." He asks the Academy of Sciences to nominate a commission to examine his experiments and report on his conclusions.

A paper, "On the Distribution of Arctic Vegetation in Europe, north of the Alps, during the Glacial Period," contributed by A. Nathorst to the Academy of Sciences of Stockholm, has been reproduced in the Swiss *Archives des Sciences*. The author describes the character of the glacial vegetation in Sweden, Denmark, Germany, Switzerland, and England.

MR. CHARLES CALLAWAY, late assistant in paleontology to Prof. James Hall, in the New York State Museum of Natural History, has been appointed Curator of the new Town Museum in Sheffield.

THE Monthly Record of the Melbourne Observatory for April, 1874, has reached us.

EVERY attempt at economizing coal is worthy of note. The *Southside* (Pittsburgh) *Ledger* informs us of some considerable saving made in the production of "Breeze Coke" by the Pittsburgh iron-masters availing themselves of the laws of specific gravity. The ashes from the furnace ash-pits are thrown into water, and a certain portion float, the heavy cinders sink to the bottom. The floating portion is selected, and found to be the best possible fuel for a forge fire.

LES MONDES for the 1st of October informs us that at a short distance from San Martino, near Palermo, exists a mine of fluid sulphur, which issues from fissures in the rocks at the rate of from 400 to 500 quintals a day.

M. E. VITREBERT communicates to the *Bulletin de la Société Chimique de Paris* a very interesting and simple process for distinguishing phormium from hemp. The sample is to be immersed in a solution of an aniline colour—by preference magenta—for some hours in the cold, and the temperature is then raised for a few seconds to 70° or 80° Cent. It is next washed and examined. The fibres of phormium will be found to be coloured, while those of hemp or flax remain white.

LES MONDES contains a notice, by M. Charbonnier, of the action of the Moon on mycodermis. He asserts that at the time of the full Moon, and especially at the equinoxes, the water of aquaria becomes greenish, and the sides grow rapidly dirty from the rapid growth of mycodermis, the germs producing a periodic mortality among the fish.

#### FINE ARTS

DORÉ'S GREAT PICTURE of "CHRIST LEAVING THE PRETORIUM" with "The Dream of Pilate's Wife," "Night of the Crucifixion," "Christian Martyrs," "Francesca de Rimini," &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

#### GIFT BOOKS.

MESSRS. CHAPMAN & HALL send us *The Bavarian Highlands and the Salzkammergut*, illustrated. This book, a handsome ornament for the table, consists of a text describing the scenes,

customs, and people of the picturesque districts which give a name to the publication itself, and tolerably good woodcuts representing these scenes, people, and customs. The letter-press is plainly written, with a certain "gush" of sentimentality, such as is proper to the subject. The places visited included Oberammergau, the Walchensee, the Gosausee, Ischl, Salzburg, the Königsee, and other town and lakes. It is clear that the writers, for there are more than one, intend to be pleasant. Still the book is rather dull, for the authors are but too obviously lively "on purpose."

*Gleanings from Nature*, twelve etchings by Mr. J. M. Youngman, have been sent to us by Mr. M'Lean, and consist of extremely pretty, but essentially smooth and shallow, works, in the popular mode of autographic art. They differ much in value and merit,—*'An Essex Lane'* and *'An Oxfordshire Lane'* being among the best of the series. *'A Quiet Stream'* is commendable.

MESSRS. MACMILLAN & Co. have issued *'The Imitation of Christ'*, translated from the Latin by Mr. W. Benham. We need not discuss this book, but we may call attention to the merits of the greater number of the decorative borders with which nearly every page is enriched. Some of these, being in the style of, if not more nearly related to, Dürer and Holbein, are capital, and extremely well suited to their places; others, of nondescript origin, are commonplace; and a few, being both feeble and modern in spirit and style, are not only unworthy of the volume, but undesirable in every respect. As is usually the case in such works, the more ambitious the illustrations, the less valuable they are,—for example, the designs, the Adoration of the Infant Christ, and Christ with Emblems of the Passion, respectively, at the heads of chapters, are, although adapted from old sources, not at all good. The stiff-leaf foliage and scrolls are among the more acceptable examples.

We have received, from Messrs. Asher & Co., *Elementary History of Art: an Introduction to Ancient and Modern Architecture, Sculpture, Painting, Music*, by N. D'Anvers, illustrated. This is a popular book, compiled with some tact and a moderate degree of knowledge and care. It is vouched for by Mr. T. Roger Smith, F.R.I.B.A., who, in the Preface, declares its merits, and describes *seriatim* its good qualities. It is confessedly based on a German manual, and does not contain a greater number of shallow judgments and crude conclusions than its original. For those who do not want a better book it will do well enough.

#### CYPRIOTE GLASS AND POTTERY.

A CORRESPONDENT sends us an account of a collection of Cypriote pottery, which is now in the hands of Herr Rosenthal, at Jaffa; and which is said to be in many respects similar to the Cesnola collection, known to our readers. It is stated that the objects in question, some 1,300 in number, have been found in tombs recently opened in Cyprus. There are many lamps, and a large number of images; the remainder of the objects are vases, dishes, and similar utensils. The material of the pottery is a red ware, very hard, and well preserved. The most archaic of the figures are of thin terra-cotta, others are of stone, and approach more nearly to the classical type. There are but few duplicates. Some of the figures bear considerable resemblance to the trans-Jordanic images; but the eyes are peculiar, being marked with a double circle, to distinguish the white from the iris. Two semi-defaced figures appear to represent one of the Asian or Egyptian Nurse-Goddesses, with an infant in her arms. The most interesting of the stone figures is a Pan, or Satyr, with long ears, like those of an ass, a Pan's pipe, and a mantle, and bearing some resemblance to the Garden God of the Romans. One of the figures has been not only broken, but mended with cement at a very distant time. There are several stone figures with earthenware heads cemented on to them. Among the lamps, some bear inscriptions in barbarous Greek characters.

On one is the representation of a Cypriote Pegasus, or winged donkey with long ears, Cyprus being famous for its breed of asses. On another is a graceful winged Genius with a lion. Several exhibit representations of gladiatorial combats. On one a cross occurs, although the date must certainly be pre-Christian. In Roman and Saxon relics, in this country, a similar form appears to be intended to represent a four-petaled flower, like that of the plant known as ladies' bedstraw. On the jugs occur little figures holding the spout, so contrived as to seem to be pouring out the liquid from the vessel. Many of these specimens have no counterpart in the Cesnola collection. There is a quantity of painted pottery, many pieces being very perfect and remarkable, and the colours having stood wonderfully. A large number of glass bottles is there; they are chiefly tear-bottles; but in one, which smelt strongly of attar of roses, was extracted a little ball of gum, the residuum of some unguent. There are frying-pans, with their covers, and even two small soldiers' canteens, in earthenware. Many bronze spear-heads were found with these objects.

#### ANTIQUITIES IN INNISHOWEN.

ON Monday, October 12, a party was formed by the Londonderry Scientific Association for the purpose of examining a small Menhir, in the vicinity of Kilderry, the seat of G. V. Hart, Esq., on the banks of Lough Foyle, five miles from the city of Londonderry.

In consequence of the inclemency of the weather, only the President of the Association, Mr. W. E. Hart, and two members of the Committee, viz., Rev. R. Baillie, rector of the parish in which the Menhir is situated, and Capt. S. P. Oliver, R.A., were present.

The Menhir, on being uncovered to its base, was found to measure 8 ft. in height, and 2 ft. 6 in. wide, whilst its two broadest faces were respectively 3 ft. 6 in. and 4 ft. 6 in. in breadth.

The broader of these two faces, nearly N.W., is wonderfully square and smooth, almost as if hewn, but quite plain: the edges have been much worn by cattle rubbing against them, but some faint ribbons on them look suspiciously like remains of ogham inscription. The lesser face, which looks towards the S.E., has been elaborately sculptured. The decoration has naturally become greatly weather-worn from exposure, and a large portion almost obliterated by a channel formed by the flow of water from a depression on the summit. Fortunately, at the base from which the soil was cleared the ornamentation remains comparatively uninjured. The face of the pillar was once covered with a regular pattern, consisting of series of cup-markings surrounded by concentric rings incised, typically identical with similar rings engraved on the sandstone rocks in Northumberland and Scotland as well as in the district of Veraguas (Chiriquí) in Central America. From one only of this ring surrounded cup-markings is there a trace of a channel,\* which may or may not be water worn or artificial. These concentric circles are also found in the tumulus of Dowth; and a similar style of decoration is observable on the fragments of a terra-cotta statue found in those remarkable souterrains of La Tourelle, near Quimper in Brittany, described and figured by M. R. F. Le Men six years since.

Excavations were made on either side of the two broad faces of the pillar to a depth of four feet, but no trace of interment was discovered or any relic found. Immediately under the stone itself were minute fragments of animal bone, but so disintegrated and decomposed as to be beyond identification. These fragments will be submitted to Prof. Leebody for examination. Further investigations of the numerous stone monuments in this district will be carried out shortly, under the auspices of the Londonderry Association.

A capital photograph has been made by Mr.

\* The Rev. J. Graves, of Kilkenny, the well-known archeologist, looks upon this groove or outlet of the circles as a portion of the design. This groove is common in the North British as well as American rock-markings.

Ayton, of Derry, of the monument on the occasion of Mr. Graves's visit.

#### Fine-Art Gossip.

THE private view of the Exhibition of Cabinet Pictures in Oil, at the Dudley Gallery, Piccadilly, takes place to-day (Saturday). The gallery will be opened to the public on Monday next.

MESSRS. BLACKWOOD expect to have ready before Christmas a second volume of Capt. White's *'Archaeological Sketches in Scotland'*. This volume will embrace the district of Knapdale, in Argyllshire, and the outlying islands, perhaps the richest district in Scotland as regards antique monumental art. The drawings by Capt. White, of which there will be 130, will consist mainly of sculptured crosses, ornamental tombstones, and sketches of old church architecture, the whole forming a folio volume, uniform with that on Kintyre, and the impression will be closely limited to the number of subscribers.

SIR BERNARD BURKE has been appointed one of the Governors of the National Gallery, Dublin.

A LARGE collection of etchings, the property of Mr. J. A. Rose, is now on view in the rooms of the Liverpool Art Club. Comprising 537 examples, this gathering of admirable specimens forms a nearly complete series of works illustrating the history and practice of the art of etching, arranged alphabetically under the names of the designers: we should have preferred a chronological arrangement. Among the works are examples of great rarity and beauty, to say nothing of their commercial value, which is high. The Catalogue contains a vigorously-written and highly-discriminating essay on the principles of etching, by Mr. Rose, with whose conclusions,—especially his refutation of certain rather narrow dicta concerning the alleged proper limits of the practice of etching, recently laid down by an accomplished critic,—we heartily agree.

In December next, the publication of an important work, to be styled *'L'Ornement des Tissus'*, by M. Dupont Auberville, will be begun by M. Bachelin-Deforence, of Paris. It is to comprise one hundred plates in colour, gold and silver, and to contain nearly two thousand examples of ancient, mediæval, and renaissance art, as well as others referring to the eighteenth and nineteenth centuries, with an elaborate text.

SOME time since, an effort was made in the United States, chiefly in Baltimore and New York, to procure funds for the erection of a monument in honour of Edgar Poe, and a sum amounting, it is said, to about four thousand dollars, was subscribed. An architect was chosen to execute the memorial, and he modelled a portrait of Poe, one of the essential features of the work, from a daguerreotype, the best record of the poet that is now in existence. We are informed that, at this stage of the proceedings, further inquiries were made with regard to the project, and, in order to make matters secure, the "spirit" of Poe was evoked to give counsel in the affair. If we are further rightly informed, Poe's "spirit," not unadvisedly, it would seem, declared that the time had not come yet for the erection of a memorial in stone of his work on earth. On this decision being given, the whole scheme was stopped, and the execution of the monument ad-sprung sine die.

It is reported that, in the *"Biblioteca"* at Rio Janeiro, a discovery has been made of thirty-seven woodcuts by Albert Dürer, in fine condition, the subject, the *'Passion of Our Lord'*, and dated 1524. No complete set, it is said, can be found elsewhere. In addition, there has also "turned up" a copy of the celebrated Adam and Eve of 1504.

WE take from a priced "catalogue of . . . the pictures and prints, the property of the late Mrs. Hogarth, deceased . . . which will be sold by auction, by Mr. Greenwood . . . on the premises, *The Golden Head*, Leicester Square, on Saturday, the 24th of

April, tained and whom collect comed unfinished her h bition Heyw portra Head 51. 15. (Mr. ing," trait n belon with Now "48, Hogan Exhib First (Mr. Altar 10. 10 Saqua 58. 1 posse venor lately to be of Lac The f was a and o of He ditto dog, (Mr. I would 255. sions of Ad and the p Mr. The c Steev M engraving famous Mus master of the excell a criti DR. REC'D. NEXT: occasion Beethoven May 3. 1875. Mitchell, Maya, Street; Co.'s, 50

April, 1790," the following notes of prices obtained for pictures : "41, Two Portraits of Ann and Mary Hogarth," sisters of the painter, for whom he engraved a shop-card, well known to collectors, 2*l.* "42, A daughter of Mr. Rich the comedian, finely coloured." This is the charming unfinished head of a young girl, with ribbons in her hair, which was in the National Portrait Exhibition, 1867 (No. 344), and belonged to Mr. J. Heywood Hawkins, 2*l.* 6*s.* "43, The original portrait of Sir James Thornhill," 2*l.* 10*s.* "44, Heads of 6 servants of Mr. Hogarth's family," 5*l.* 15*s.* 6*d.* "45, His own portrait, a head," 2*l.* 8*s.* (Mr. Wilson). "46, A ditto, whole-length painting," 1*l*. 2*s.* 6*d.* This is doubtless the small portrait now in the National Portrait Gallery, lately belonging to Mr. Adye. "47, A ditto, kit-kat, with the favourite dog, exceeding fine," 4*l.* 5*s.* Now in the National Gallery (Alderman Boydell). "48, Two portraits, of Lady Thornhill and Mrs. Hogarth." The latter was in the National Portrait Exhibition, 1867 (No. 360), belonging to Mr. Adye (Mr. Ireland); both engraved. "49, The First Sketch of the Rake's Progress," 2*l.* 12*s.* 6*d.* (Mr. Ireland), engraved. "50, A ditto of the Altar of (St. Mary Redcliff) Bristol Church," 10*l.* 10*s.* "51, The shrimp girl, a sketch," 4*l.* 10*s.* (Mr. Saquace? Sequir), engraved. "52, Sigismunda," 5*l.* 16*s.* This picture had remained in Hogarth's possession after it was rejected by Sir R. Grosvenor; it now belongs to Mr. Anderdon, and was lately exhibited at the Royal Academy. It proved to be a remarkably fine work. "54, Two Sketches of Lady Pembroke and Mr. John Thornhill," 1*l.* 2*s.* The former has been engraved. Mr. J. Thornhill was son of Sir James, brother-in-law of Hogarth, and one of his companions in the "Tour." A bust of Hogarth, by Roubiliac, sold for 7 guineas. "A ditto (terra cotta, or plaster cast) of the favourite dog, and cast of Mr. Hogarth's hand," 2*l.* 16*s.* (Mr. Finlay). Where are these articles now? One would like to have a cast of the hand, the painting hand, of Hogarth. The entire sale realized 25*l.* 10*s.*, and comprised several fine sets of impressions from various prints by Hogarth; "A parcel of Academy figures and studies, by Mr. Hogarth and others," 1*l.* 6*s.* "Twenty-one heads from the picture of the march to Finchley, drawn by Mr. Hogarth for the engraver's instruction," 6*s.* The catalogue seems to have belonged to George Steevens, and is now in the British Museum.

M. A. Lévr, of Paris, is about to publish an engraving by M. L. Flameng, from Rembrandt's famous picture, 'La Ronde du Nuit,' now in the Musée at Amsterdam, and known as one of the masterpieces of the great painter. The reputation of the engraver may be expected to guarantee the excellence of his work. M. C. Bland has prepared a critical notice to accompany the print.

MR. LEIGHTON, MR. J. PATTIE, and MR. FROST, who accepted the office of judges in the "Arlon-Grange Competition," have unanimously awarded the hundred guinea prize to the series of illustrations marked MB, by MM. G. Montbard and A. Ballin.

## MUSIC

DR. HANS VON BULOW will give his FIRST PIANOFORTE RECITAL, in St. James's Hall, on SATURDAY AFTERNOON NEXT, October 21 (to commence at Three o'clock precisely), on which occasion the entire Programme will be selected from the Works of Beethoven.—Sofa Seats, 7*s.* 6*d.*; Balcony, 8*s.*; Admission, 1*s.* Tickets may be obtained of Stanley Lucas, Weber & Co., 54 New Bond Street; Mills & Sons, 51 Old Bond Street; Keith, Trow & Co., 48, Cheshire-Place; Hay's Royal Exchange Buildings; George Dally, 52 New Bond Street; at Austin's Ticket-Office, St. James's Hall; and Chappell & Co., 5, 60, New Bond Street, W.

## THE LADY BALLAD WORLD.

A STRONG tide is running in favour of the drawing-room ballad, which is, indeed, penetrating everywhere. The increasing number of lady composers is to be ascribed mainly to the royalty system, the peculiar arrangements of which, as between professor and publisher, concern only the persons interested. We may remark, however, that the custom acts perniciously for Art, inasmuch as it introduces a number of outsiders or pre-

tenders, who call themselves amateurs, whilst pursuing a professional career. Production has become enormous—it is a race against time: never was there such an age of publication, such a printing of songs, good, bad, and indifferent. In many instances not even ordinary pains are taken to present truthfully the grammar of music; and the sameness of form and the sickly sentimentality which find vent in some four or five bars of a subject, with an undercurrent of the commonest accompaniment, are evidence of the haste with which the tender effusions of the period are concocted. It is palpable, at the merest glance at many ballads, that the study of harmony has little entered into the experiences of the composer. Perhaps this is mainly the fault of the teachers. If music be only studied for amateur use, the masters care little for going beyond the surface, as regards pianoforte playing or vocal accompaniment. When a student suddenly conceives that she is an inspired musician, because she happens to hit upon a catching theme, she publishes forthwith, without knowing the groundwork of her new calling, the laws of order and symmetry. And a popular ballad is so profitable, that the temptation to speculate in a dozen compositions on the chance of securing one success is strong. The cellars of the publishers of the day must now be well stocked with plates; but if one set out of a hundred takes the public, it is sufficiently remunerative to compensate for the numerous cases in which the cost of even engraving is not covered.

Our table is covered with compositions by lady composers. Claribel is no more; but there are the now familiar names of Virginia Gabriel, the Countess of Charlemont, Louisa Gray, Elizabeth Philip, Alice Mary Smith, Kate L. Ward, Harriet Young, Eleanor Louisa Hervey, Kate B. Hearder, Amy Compton, Lady Carew, Mrs. Arthur Goodeve, &c. If we do not affix the courteous prefix to the names of the untitled among these ladies, it is because we take them as they are found on the title-pages of their songs. We do not know whether in most cases a *nom-de-plume* has been used or not. Be this as it may, it is impossible to resist the impression that there is much natural aptitude for melodious inspiration in many of their songs, the germ of talent which, if judiciously cultivated, would bear good fruit. The most indefatigable writer seems to be Virginia Gabriel; and from her list, as indicative of merit, can be pointed out the air, "Il est partout," the words by Eugène Nus, with English adaptation by Miss (Horace) Smith, dedicated to M. Jules Diaz de Soria, the well-known French baritone, who confines his sympathetic voice chiefly to the Salon (Metzler & Co.). But of a much higher order is "A Servian ballad," the words by Owen Meredith (Boosey & Co.). There is an Oriental dreamy character about this air, and an accompaniment so replete with picturesque suggestion, that it is evident the composer can compass conceptions much more elevated and substantial than many airs to which her name is attached. A setting of George Eliot's words from 'The Spanish Gipsy,' "Day is dying" (Metzler & Co.), also shows how much depends in the selection of really poetic words to inspire the musician. The Countess of Charlemont is fortunate in her setting of the words "Up hill," by Christina Rossetti (J. B. Cramer & Co.). Amy Compton has turned Goethe's words, "Heiden Röslein" (Stanley Lucas & Co.), to good account. There is always the hand of a musician in the music of Alice Mary Smith, who has won fame in orchestral writing, and "Binding Sheaves," words by Miss Jean Ingelow, displays her facility for vocal settings. Louisa Gray's name is now familiar, and amongst her many songs, that of "My love hath smiled on me," the words from Mr. Tennyson's "Gareth and Lynette," will be found favourable specimen. Mrs. E. L. Hervey, in a song for children (Lamborn Cook & Co.), "The call of spring," is graceful and unaffected. Lady Carew's "Bridge" (Mills & Son) is well conceived. Miss Philp's productions (Boosey & Co.) have exhausted "Love"; but if the passion be presented too much in the

same mould in her imagery, her melodious flow is generally ear-catching. Kate L. Ward, in "Poppies pale on the pillow weep," tries to be extremely *triste*; but the lady consoles us in "Do not look at life's long sorrow" (Lamborn Cook & Co.). Harriet Young indulges in "A lullaby," and "Happy days gone past" (Lamborn Cook & Co.). Mrs. Arthur Goodeve dwells on "Old days," and "Shall I wait for thee?" (Metzler & Co.), the music being better than the words. Kate B. Hearder has a song, "Restless," with her own words on the old story of seeking rest and finding none (J. B. Cramer & Co.). The besetting sin of our amateur lady composers is that they choose words of the "Oh! canst thou remember, or hast thou forgot" school. There is too often some "secret sorrow" note, some "blighted hopes," some "hidden love," some "lost chord," and no end of tears and weeping. The consequence is, monotony and sameness. We want more real heart, more vigour, less of empty absurdities, and a freedom from downright nonsense. The British ballad constitutes our main claim to be considered musical, and it is a pity it is so much abused and parodied: the charm of genuineness and simplicity is irresistible. It is the utter insignificance of modern composition by amateurs rather than its ugliness which is its worst feature; and the evil is not to be remedied by a smattering of harmonical knowledge—of mechanical music-making.

## 'THE BLACK PRINCE.'

Paris, Oct. 21, 1874.

THE kindness the English press has always shown to me, entitles me to hope that you will, once more, lend me the great publicity of your valuable paper in the following case.

I read in the London papers that a new comedy-bouffe, words by Mr. Farnie, music by Charles Lecocq, entitled 'The Black Prince,' is to be produced on the 24th inst. at the St. James's Theatre.

This is the first information I have ever received of having composed a work under that title, the only operas, in three acts, I have written, being 'Fleur de Thé,' 'Les Cent Vierges,' 'La Fille de Madame Angot,' 'Giroflé-Girofle,' now being performed at the Philharmonic Theatre, and 'Les Prés St. Gervais,' to be produced in November at the Théâtre des Variétés, in Paris, and at the Criterion Theatre, in London. What can this new work of mine be? Perhaps the manager of the St. James's Theatre will let me know?

At any rate, I think it my duty to protest against such a way of acting, and to make the English public aware of the abuse made of my name.

I trust you will excuse my trespassing so much on your valuable space, and that you will kindly insert this letter.

CH. LECOCQ.

## THE STAR-SYSTEM OF SINGERS.

THE Committee of the Liverpool Musical Festival, at a meeting on the 19th inst., submitted a Report and a balance-sheet. As regards the latter, it is gratifying to learn that, in place of a deficit, there is a surplus for the charities of 948*l.*, a sum which will be raised to 1,000*l.* by subscriptions, at the suggestion of Sir Julius Benedict, the conductor, who set the example by giving 10*l.* Although for such a vast town as Liverpool the financial result is not nearly so good as it ought to have been, the Committee may be thankful that the guarantee fund was not trenched upon. One portion of the Report is too curious to escape notice. It is the defence of the engagement of Madame Adelina Patti to sing at two concerts for 800*l.* The Committee triumphantly urge that the receipts were 3,194*l.*, while the total cost was 2,220*l.*, thus leaving a net profit of over 970*l.* for the two Patti nights; whereas the worst return was for the Thursday evening concert, for which tickets were only sold to the extent of 716*l.* On reference to the scheme, we find that the singers were Madlle. Albani, Madame Patey, Mr. Lloyd, and Mr. Sankey; that Mr. Carrodus played a violin solo; that Mendelssohn's Italian Symphony, two over-

tures, by Weber ('Euryanthe') and by Mozart ('Nozze di Figaro'), were executed; and that Mr. J. F. Barnett's new symphonic piece, 'The Lay of the Last Minstrel,' was produced. Now, when we compare this night's attractions with those offered by the two Patti concerts, it must be admitted that the result looks extremely disheartening from the Art point of view. But the Committee, however strong in their figures, are wrong in their reasoning. We feel sure that if they had not resorted to the star-system, the returns would have been as great, if not greater, for the attendances would have been more equalized, and *ensembles* would have been more valued than individuality. By risking the fortunes of the Festival on the voice of a single *prima donna*, the Committee seriously compromised the general issue. If the Committee had been well acquainted with the working of our Italian Opera-houses, they would have recognized the fact, that whenever there is an absorbing "draw," to use the theatrical term, caused by any single artist, the off-nights on which such singer does not appear are more or less a loss. What was one main cause of Mr. Lumley's ruin at Her Majesty's Theatre? The reply is easy, it was the Jenny Lind mania. Treble prices were paid for places when the lady sang, but the receipts were next to nothing when she did not. If Impresarios were firm in resisting inordinate terms of remuneration, and did not strive so much to manufacture stars, they would fare better themselves, and would achieve something for Art. *Prima donne* are like the monster created by Frankenstein, they are a curse to their inventors. Mr. Lumley was described by Adolphe Adam as the "Director who invented Jenny Lind and resuscitated Sontag," at what a cost he too well knows. Mr. Gye, who has been trying to make a prominent "star" of Mlle. Albani, ought to be thankful that he has failed in the attempt, for the lady's terms, if she had attained the fame of a Patti or a Nilsson, would have been equally ruinous.

Connected with the question of the star-system, as affecting the interests of the lyric drama, is an event which is now agitating the French capital, namely, the resignation of M. Faure, who has been the main-stay of the Grand Opera-house in Paris, since he seceded from the Théâtre de l'Opéra Comique. The cause of his retirement at the end of this month from the National establishment has been stated by him frankly. He considers the course pursued by M. Halauzier, the director, of doubling the prices of admission at the Salle Ventadour, on the nights for which Madame Adelina Patti is specially engaged, as wrong in principle and injurious to Art. He protests against the practice as being totally opposed to the regulations and traditions of the Grand Opera-house; and he thinks that artists are insulted and degraded if they sing one night at a double tariff, in order to pay star-singer an enormous salary, and the next evening they are to perform for half prices. Now M. Faure is known to be a high-minded man, a real lover of his art; and our contemporaries who have thought fit to ridicule him for his course of action, and to ascribe it to jealousy and vanity, take quite a wrong view of his character, and of the reasons which have prompted him to resign. M. Faure stands not alone in the notion that the star-system is a crying evil. Both in London and in Paris, artists of all grades, whether vocal or instrumental, have long been fully sensible of the folly of directors, in staking the success of Opera-houses on the threats of single singers, to pay whose extravagant salaries chorists and instrumentalists are ground down, and the secondary soloists have their remuneration lowered, which, of course, breeds discontent through the establishment. Only so late as the 22nd of June last, a remarkable memorial was drawn up by the Société des Compositeurs de Musique in Paris, and was presented to the Assemblée Nationale. It drew attention to the falling off "au point de vue de l'ensemble" in the interpretation of operas, owing to the increased pretensions of star-singers, encouraged by the

directional speculators; and pointed out that this system had produced the most deplorable results. The public, it added, were no longer attracted by the general execution, but by a single artist—the *chanteur en vogue*, at whose mercy was the theatre and if the "star" was away, owing to any accident, the house became a desert, deprived of its idol. The memorialists argued that neither an effective troupe nor a complete *répertoire* could be secured to interest the public whilst this *empirisme*, as they termed the system, existed. Now this memorial was signed by MM. Ambroise Thomas, H. Réber, Félicien David, and Victor Massé (Members of the Institute), the Presidents of the Society, and of MM. Boieldieu, Boulanger, Colonne, Danbœuf, Danhauser, Léon Delibes, Danclo, Franck, Guilmant, Kastner, Lamoureux, Massenet, Membré, Padilhac, Pougin, Ernest Reyer, Salomon, Vervoitte, Wékerlin, and other distinguished musicians, who called upon the Government to bestow privileges upon them similar to those enjoyed by painters and sculptors, that is, special grants to develope vocal and instrumental talent, whether creative or executive. M. Faure has, therefore, simply adopted the views already put forward by his colleagues in Art. Whether he would not have acted more wisely, from a worldly point of view, had he simply protested, instead of resigning his verbal engagement, remains to be seen. If the Minister of Fine Arts does not succeed in persuading him to remain at the Grand Opéra, there is not an Opera-house of any note out of France which is not open to such an artist as M. Faure; and it is well known that to retain his post in Paris, he has, on account of his national predilections, sacrificed infinitely more lucrative engagements for Russia and other countries. He will not stand alone in the protest he has made against the star-system.

#### THE LATE LEEDS FESTIVAL.

We were obliged, when noticing the Festival at Leeds, in last week's *Athenæum*, to defer our criticisms upon the execution of some of the works which were being performed as our journal was going to press, but the uniformity of precision which prevailed during the concerts, morning and evening, of four days, was so rarely disturbed by any flaws, that it would be hypercritical to dwell on them. The wonder is that, in the execution of three oratorios in their entirety, namely, 'St. Paul,' 'St. John the Baptist,' and the 'Messiah'; of another oratorio partially, 'Israel in Egypt'; of a 'Hymn of Praise,' and of a 'Stabat Mater,' in the sacred selections; and of two symphonies, the 'Jupiter' and 'Pastorale'; of seven overtures, 'Paradise and the Peri,' 'Euryanthe,' 'Zampa,' 'Gazza Ladra,' 'Il Ballo,' 'William Tell,' and 'Masaniello'; of a violin concerto, with orchestra, Mendelssohn; of a scherzo by M. Gounod; of a march and chorus by Wagner, 'Tannhäuser'; and of two difficult cantatas, 'The Bride of Dunkerron' (Mr. H. Smart), and 'Paradise and the Peri' (Schumann), there should have been no hitch, either arising from band, chorus, or principals, the latter indulging, as usual, in their pet pieces for solo displays. The quantity of music executed was prodigious, sufficient, indeed, to form the programmes of at least four German festivals. Singularly enough, the two cantatas were persecuted by fortune; that of the 'Bride of Dunkerron' suffered through wrong copies of the parts having been used, which stopped the first rehearsal, whilst it is scarcely possible to convey a notion of the general yawn provoked by Schumann's dismal setting of Moore's poem. It will be for the Committee of future Festivals to consider whether nearly seven hours daily of musical gleanings, for four consecutive days, are not too much for choristers and instrumentalists, as conductors of the calibre of a Costa will not always be available. And the auditory of the 'Messiah,' last Saturday morning, appreciated the fact when the High Sheriff, Admiral Duncombe, at the close of the oratorio, rose, as President of the Festival, in the absence of Earl Fitzwilliam, who is abroad, and, from the patrons' gallery, addressed Sir Michael

Costa, and thanked him for his services, adding the hope that his aid would be afforded on similar occasions in future. The orchestra and audience responded to the speech by ringing cheers, for Yorkshire throats are strong, whether in speaking or singing.

It may be mentioned that the earnest appeal of the Committee against *encores* was complied with, except in three instances, the chorus of sea-maidens, "Hail to the Child of the Earth" (soprano and contralto), in Mr. Smart's work; in the Hailstone Chorus of Handel; and in the witty Marionette March of M. Gounod. There were other demands, it is true, but the conductor and artists prudently declined them. The solo singers, Madames Tietjens, Alvesleben, Singelli, Trebelli-Bettini, and Patey, Messrs. E. Lloyd and Santley, Signori Campanini, Perkins and Agnesi, were all in good voice, and distinguished themselves. Disappointment was felt at Mr. Bentham's having a cold, for he is a Yorkshireman by birth, his mother being a lady of Leeds. The absence of Mr. Sims Reeves gave rise to uncalled-for strictures. Surely the loss of a lucrative engagement ought to be fairly ascribed to its true cause, the physical inability to sing.

The practice adopted in 1858, of having a People's Festival Concert on the Saturday night, at a tariff of 2s. 6d. and 1s., was repeated on Saturday night. The Town Hall was thronged; and it might have been filled twice over by the applicants for admission. The singers were Madame Rose-Perkins, Madame Valleria, Madame Alvesleben, Mr. Lloyd, Signori Catalani and Perkins; the solo players were Dr. Spark, organ; Messrs. Broughton, two brothers, and Mr. F. H. Cowen, pianoforte; and Mr. Lazarus, clarinet. Sir Michael Costa conducted, and the Festival choir was in full force, but the band had departed. All the artists named gave their services gratuitously for this winding-up concert, which ended with the National Anthem and with speeches from Alderman Carter, M.P., and Mr. Wheelhouse, M.P. (*les extrêmes se touchent*), thanking the Festival Committee, and responded to by the hospitable Mayor, Alderman Marsden.

The Leeds Festival has ended in artistic triumph and in financial success. Yorkshire has reason to be proud of the result, and it will be an incentive for a continuance of practice on the part of the chorists, the sympathetic quality of whose splendid voices has tended so much to secure the perfection of the *ensemble*.

The total receipts from all sources were little short of 7,500L; and, it is to be hoped that the outlay will not amount to 6,000L, so that there will be a good balance for the local charities—a balance which, with the *éclat* and experience of the past meeting, will no doubt be greatly increased at the next Festival.

#### SYDENHAM SATURDAY CONCERTS.

We must once more protest against the introduction of a novelty at the fag end of a programme, to play out audiences who, in this country, will persist in leaving the hall in the midst of, or at the beginning of, the last piece. If Mr. Gadsby's setting of a fragment of the Ingoldsby Legend is, as stated by "G." in the book of the last Saturday's concert, "an overture full of fancy, feeling, and musician-like treatment," it ought to have had a better place. The hearers will not generally be disposed to dissent widely from the above criticism (which, by the way, is not an analysis, but an eulogium) of the 'Witches' Frolic,' the second concert overture of the young composer, and Op. 9 in his list of works. But what it lacks, as was found when it was played at a concert of the British Orchestral Society last season, is that pronounced individuality which proves a composer to be an original thinker. The other instrumental items were Mendelssohn's Italian Symphony and Weber's 'Oberon'; but Mr. Mann's players were not in their best form. The main attraction of the scheme was the first appearance, this season, of Dr. Von Bülow, who selected for his pianoforte dis-

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plays Dr. Liszt's 'Hungarian Fantasia,' composed expressly for his pupil and friend, who makes it in *cheval de bataille* in *bravura* execution seemingly incredible to the eye which follows the fingers, but which is audible enough for the ear. It is difficult to conceive a more wonderful and exciting execution than that of Dr. Von Bülow in the variations based on one of the fifteen Rhapsodies Hongrois, written as pianoforte solos; the E minor air of which, scored expressly for Dr. Von Bülow, quite electrified the auditory in the closing *prestissimo*, who recalled the pianist. In more subdued style were the two Chopin solos, the Berceuse, Op. 57, and Valse, Op. 42, the peculiar style of the Polish composer and pianist being resuscitated by the German artist. Enclosed in the valse, Dr. Von Bülow played Dr. Liszt's 'Ronde des Lutins,' another marvellous exhibition of intricate manipulation. The vocalists were Madame Sinico-Campobello, who gave a sound lesson to singers of Mozartian strains, and showed how a pure school will succeed in such airs as 'Deh vieni,' from the 'Marriage of Figaro'; and Miss A. Sterling, who is more at home in Lieder by Schubert and Mendelssohn than in the intensely dramatic style required for Gluck's 'Orfeo' scena. Mr. Halle will be the pianist this afternoon (the 24th), and Madame Otto Alvsleben and Mr. Lloyd the singers.

## THE THREE-COHO FESTIVALS.

THE Dean and Chapter of Worcester Cathedral met on Monday, and resolved to refuse the use of the edifice for the Festival of 1875. This refusal is in answer to the applications of the Stewards, in the list of whom are the Marquis of Hertford, Earls Beauchamp, Calthorpe, Coventry, and Somers; Lords Leigh, Hampton, and Northwick; of the Bishop of Worcester, who is President of the Festival; of the Corporation of the town; of the Dean and Chapter of Hereford, and also of the Stewards of the Festival of that city; and in opposition to the expectation entertained by the large majority of the subscribers to the Cathedral Restoration Fund in 1870, that the Festivals were to be continued on the same system as had existed for 150 years. The present Dean, the Hon. Grantham Yorke, the successor to the retired Dean, Dr. Peel (brother of the late Sir Robert Peel), considers that he is not bound by the acts of his predecessors. A Correspondent at Worcester tells us that the indignation excited by the refusal of the use of the Cathedral is universal and strong. Signatures for a public meeting were attached at once to a requisition to the Mayor, and a special meeting of the Festival Committee had been convened. The decision is a great blow to the Church, the opponents of which might illuminate their houses to celebrate this suicidal act of the Dean and Chapter. We learn that these sapient dignitaries have a scheme of their own for a Festival in September next, at which music of the sacred school will be introduced in the ordinary services, but without band, and no chorus beyond the meagre choirs of the three dioceses, if the singers can be got to attend, which is very doubtful. It is proposed to invite popular preachers to lend their voices, and to pit sermons against scores; but the latter will eventually triumph, for even Deans and Chapters are not immortal. As regards the course to be pursued by the Festival Committee of 1875, it is anticipated they will do as has been done before—use one of the largest churches in the town for the oratorios in the morning, while for the evening secular concerts they can have, of course, any public building, such as the New Shire Hall, the Guildhall, &c. A special banquet and a grand ball, to be given during the Festival week, would add to the musical attractions of the singers of European fame, to the engagement of a first-class orchestra, and, as heretofore, of a well-trained and selected chorus. In short, the battle of popular opinion against clerical bigotry and intolerance has commenced, and, as we are in the nineteenth century, we all know who will be the victors. It is, too, a great Art question, for the struggle will decide

whether the musician is to be ignored within the walls of a cathedral where the painter and the decorator have had full licence.

## CONTINENTAL MUSIC.

MADAME ADELINA PATTI completed her series of representations in the 'Huguenots' as Valentine, and in 'Faust' as Marguerite, last Wednesday. We may remark that the Parisian musical critics take much the same view of the lady's Valentine as the *Athenæum* did, when she played the part in Italian at Covent Garden Theatre, namely, that the part is not within her physical powers. In a list of twenty-nine representatives at the Grand Opera-house of Valentine, since Meyerbeer's masterpiece was produced in 1836, published in the Paris papers, nearly all of whom we have heard, we could only select the names of Mdlle. Falcon, who created the character, Madame Viardot (perhaps the best), Mdlle. Heinefetter, Mdlle. Sass, and Mdlle. Tietjens, as fulfilling the vocal and dramatic requirements of the part. There have been many noble voices, such as those of Mdlle. Cruvelli, Madame Julian Von Gelder, Mdlle. Julienne, &c., but defects have accompanied their natural gifts. Even Madame Grisi, energetic as she was, failed to fully realize the part. M. Faure's resignation, in consequence of the double tariff, charged to pay Madame Patti 5,000 francs per representation, we have referred to elsewhere.

The new Lucrezia Borgia at the Salle Ventadour, at the opening of the Italian Opera season, by M. Bagier, has proved a success. Madame Pozzoni-Anastasi came from Italy with strong credentials, as Signor Verdi selected her for his 'Aida,' when that opera, still unknown here, was produced at Cairo. The lady has dramatic impulses and a good voice. She made a decided hit in the *finale*. Her husband, Signor Anastasi, is a tender tenor of the tenderest kind, vocally and dramatically—more adapted for the *salon* than for the stage. The new contralto, Mdlle. Emiliani, and Signor Romani, the new basso, are promising. Signor Vianesi's conducting was found to be too demonstrative, as we pointed out it was, when he yielded the *bâton* at Covent Garden. For saying so the *Athenæum*, as usual, was duly abused.

The death of the Norwegian composer and pianist, M. Tellefsen, in Paris, where he was long resident, is announced. The decease of a Russian violoncellist, B. A. Koligrifoff, who did much to promote art in his country, has taken place. He, jointly with Herr Rubinstein, was mainly the founder of the Conservatoires of St. Petersburg and Moscow.

For the construction of the new Opera-house at Odessa, for which plans were asked by the municipality, 160 designs have been sent in, of which fifty-two came from Italy, thirty-two from Russia, twenty-seven from France, sixteen from Austria, fourteen from Germany, six from Switzerland, four from England, four from Turkey, three from Sweden, and two from Belgium.

The Gewandhaus concert season began in Leipzig on the 8th inst., with Herr Halle as pianist, who played Beethoven's Concerto in G, and pieces by Chopin; and Mdlle. Proksa, *prima donna* at Dresden, as vocalist.

Signor Cagnoni's new comic opera, 'Il Duca di Tapigliano,' has been successfully produced at Lecco. The *libretto* is by Signor Ghilanzoni. Madame Bellini, and Signor Parasini, the tenor, had the principal parts; but the two best buffos in Italy, Signori Botteri and Fioravanti, were included in the cast.

Halévy's 'Juive' has been a great success in Moscow, with Mdlle. Krauss as Rachel; M. Jamet, the Cardinal; and M. Naudin, Eléazar. Madame Nilsson had reached St. Petersburg, and was soon to appear. Madame Patti was to begin first in Moscow.

A contemporary has announced the death of Herr Formes, the well-known singer, in Germany. If this statement refers to Herr Carl Formes, the bass, it is a mistake; he is alive, and in America. It is his brother, Herr Theodore Formes, the tenor of Berlin, who died recently in a lunatic

asylum near Bonn, having had the misfortune, previously, to have suffered from a total extinction of voice, without any apparent cause, like our English tenor, the once-popular Mr. Charles Lockey.

## Musical Gossip.

The season of the Monday Popular Concerts will begin on the 9th of November. The pianists up to Christmas will be Dr. Hans Von Bülow, Mr. Halle, and Miss Agnes Zimmerman; M. Sainton, M. Wieniawski, Herr Straus, and Madame Norman-Neruda will be first violins; and Signor Piatti, violoncello.

An adaptation of M. Hervé's *opéra-bouffe*, 'Les Chevaliers de la Table Ronde,' was produced, last Saturday, at the re-opening of the Holborn Amphitheatre, under the title of 'Melusine, the Enchantress'; but, as the composer is in this country, and has protested against an unauthorized production of his work; and, as the execution of the music of what may or may not belong to him is very indifferent, no further notice is required, except the expression of the hope that the Rophino-Lacy system of treating foreign operas by compression, by variation, or by mutilation, may not again be revived. The fate of M. Serpetti's 'Branche Cassée,' at the Strand Opéra Comique, which is to be withdrawn after this evening, should be a warning to even *opéra-bouffe* managers.

At Mr. W. Carter's concert in the Royal Albert Hall, next Wednesday, Mendelssohn's 'Elijah' will be performed. Next Monday Mr. Walter Bache will begin his third season of pianoforte recitals, with the aid of Mr. Dannreuther and other artists. Next Saturday Dr. Von Bülow will give his first pianoforte recital.

PROMENADE Concerts, with Mr. C. P. Manns as conductor, are given every evening at the Islington Agricultural Hall.

MADAME LEMMENS has been added to the vocal staff of the Covent Garden Promenade Concerts this week. Madame Sinico-Campobello is promised for next Monday, and Madame Otto Alvsleben for the 31st inst., when Herr Gunig'l, the dance composer, will appear.

MR. G. A. MACFARREN'S oratorio, 'St. John the Baptist,' will be produced by the Liverpool Philharmonic Society, by the Plymouth Vocal Association, by the Paisley Musical Association, by the Glasgow Choral Union, and by the Nottingham Sacred Harmonic Society. It is pleasant to note the increasing popularity of a really great work by a British composer.

THE PROSPECTUS of the Glasgow Choral Union for the Session, 1874-5, has been forwarded by the President of the Council, Mr. J. Richardson. Established in 1843, this Union has yearly improved its position, and now there is a long list of guarantors to secure the services of a resident orchestra, and for a new series of four choral and twelve orchestral concerts. Amongst the works to be produced will be Herr Brahms's 'Song of Destiny,' Schumann's 'Paradise and the Peri,' Mr. Macfarren's 'St. John the Baptist,' and Mr. Henry Smart's 'Jacob,' besides the 'Messiah' and symphonies by the great German masters, and overtures and other instrumental pieces by Auber, M. Gounod, Berlioz, Herr Reinecke, Herr Taubert, Herr Wagner, Cherubini, Hérold, Herr Gadé, Wallace, Meyerbeer, Spohr, &c.; and, by our English composers, Sir W. S. Bennett, Mr. Sullivan, &c. M. Theodore Ritter, the pianist, is engaged. Amongst the vocalists are Mdlle. Carlotta Patti, Mdlle. Singelli, Mdlle. Enequist, Madame Sinico-Campobello, Miss Edith Wynne, Miss Rose Hersee, Madame Patey, Miss A. Fairman, Messrs. Cummings, Nelson Varley, Patey, Signor Campobello, &c. Mr. Lambeth will be the conductor.

MR. BRINLEY RICHARDS has been lecturing in various towns in Wales, on Welsh and other ancient national music, with the vocal illustrations of the Messrs. Davies and Evans.

BALFE'S 'Talisman' has been as successful at Liverpool as in Dublin, with Mesdames Tietjens

and Roze-Perkins, Signori Campanini, Rinaldini, De Reschi, Catalani, Campobello, R. Costa, and Casaboni, with Signor Li Calzi as conductor. The chapel-scene was modified from the version at Drury Lane Theatre; the altar and priest were retained; but there were no acolytes, no swinging censers, and the nuns were without the emblems of the cross. The third act, as in London, seems to have secured the applause of the audience. In Mr. Mapleton's travelling troupe, besides the above-named artists, are Mesdames Singelli, Risarelli, Bauermeister, Valleria; Signori Brignoli, Galassi, Zoboli, Grazzi, Perkins, Mr. Bentham and Herr Behrens. Full chorus and band and a *corps de ballet*, with complete *mise en scène*, are included in this Bohemian Operatic Company, which is visiting the chief towns in the United Kingdom.

DR. STAINER, the organist of St. Paul's Cathedral, refers us to a full report in the *Choir* of a paper he read at the recent Church Congress at Brighton, to show that he is quite opposed to "monotonous Gregorianism, or to dry psalmody," and that he is a staunch advocate for the progressive character of church music. On reference to his paper in the *Choir*, we find that his disclaimer is fully confirmed. It is gratifying to learn that a Professor, occupying the position he does, takes the right view of the future condition of ecclesiastical composition. Our remarks on his paper, in last week's *Athenæum*, were based on what proves to have been a mangled and erroneous report of the proceedings.

An organ by Hill & Son, the gift of the Earl of Pembroke to the celebrated church at Wilton, built at the expense of his father, Lord Herbert, was opened last week by Prof. Oakeley, of Edinburgh University.

THE College of Organists, a charitable institution, had a festival service in St. Paul's Cathedral, last Tuesday night, under the dome. There was a choir of 300 voices, under the direction of Mr. R. Limpus, the founder of the College, and Dr. Stainer presided at the organ. The sermon was preached by Bishop Claughton.

THE autumn and winter season of Italian opera in New York commenced in the Academy of Music, on the 28th ult., under the direction of Herr Max Strakosch, with Signor Verdi's 'Traviata,' the part of Violetta being taken by the Dutch *prima donna*, Mdlle. Marie Heilbron, who sang it twice last season at Covent Garden Theatre; the tenor was Signor Benfratelli, and the baritone Signor Del Puente. Signor Muzio is the musical director and conductor. Mdlle. Albani was to make her *début* during November. Mdlle. Heilbron did not at all satisfy the American amateurs as Margherita in 'Faust.' The *début* of Madame Potentini in Signor Verdi's 'Aida,' with Signor Carpítenor; Signor Del Puente, baritone; Signor Fiorini, bass; and Miss Cary, contralto, was quite successful.

## DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. C. COOPER—Inauguration of 'RICHARD COEUR DE LION'—A side public press. On MONDAY AND DURING THE WEEK AT 7, 'NORODY IN LONDON'; at 7.45, 'RICHARD COEUR DE LION.' Mr. James Anderson, Mr. W. Terrell, and Mr. Cresswick; Miss Wallis, and Miss Bessie King. 'HERE THERE, and EVERYWHERE,' Mr. F. Evans, and troupe.—Prices, from 6d. to 1s. 6d. Doors open at 6.30; commence at 7.—Box-office open from 10 till 5 daily.

## THE WEEK.

ADEPHIL.—'The Geneva Cross,' a Drama. By G. F. Rowe. STRAND.—'Old Sailors,' a Comedy, in Three Acts. By H. J. Byron.

HOLBORN.—Re-opening Performance. 'Newmarket: a Tale of the Turf,' a Drama, in Three Acts. By William Parr Isaacson.

COURT.—Re-opening Performance. 'Brighton,' a Comedy, in Four Acts. By F. Marshall. —'Peacock's Holiday.' By Herman Merivale.

WITH Mr. Rowe, as with most successful English dramatists, knowledge of stage requirements and resources does duty for gifts more distinctly dramatic. The play he has written on the subject of the French and German war introduces some strong if rather familiar situations,

and affords room for striking scenes of warfare. It is not devoid of a certain kind of ingenuity, and it turns to profitable account the sympathies of those who still take either side with regard to the past combat. As a domestic story, fairly interesting and tolerably well told, is linked to the scenery, a firm hold is obtained upon the public, and the play will probably retain its place for many a month to come. Here is as much praise as its author will probably claim. There is, however, no passion or intensity, no dramatic grip or sequence. The single human emotion which, lasting through the progress of the piece, holds together its separate scenes, is the hatred of the villain for his prosperous rival, which burns brightly through the four acts, and is only extinguished with his death at the close. It would be easy to point out separate defects of treatment, improbabilities, inconsistencies, and the like. Criticism of this class is scarcely needed. In spite of the five hundred nights' reputation it brings from America, 'The Geneva Cross' is an ephemeral production, which will be forgotten so soon as its temporary purpose is served. Its characters and its language are conventional, and its incidents are arbitrarily brought about. If the author wants a character at a given place, he puts him there without much regard for probability,—a fact sufficiently illustrated in the crowning scene, in which all the principal characters, without exception, are gathered together in a fort outside Paris and within a few yards of a Prussian battery. So close are they that the place is blown up beneath their feet, and the climax is reached with the appearance of the Prussians in the breach. The acting is like the play. In the early scenes it is moderate and touching. As the incidents become more striking the acting grows extravagant, until the men who, in the first act, had shown themselves capable of appreciating and expressing character, seem to have escaped from a mad-house. With more control over her voice and with more sustained style, Miss Marie Henderson may prove a valuable actress. An occasional hardness and a Malvolio-like tendency to smile over-much interfere at present with the value of her performance. Mr. Glover, Mr. Sinclair, Mr. Calhaem, Miss Hughes, and Miss Hudspeth, played with more or less ability, though the part allotted to Miss Hudspeth is an excrescence upon the play.

Mr. Byron's comic dramas come under no known category in art, and should, in fact, constitute a class by themselves. Comedy knows them not, since they present no reflection of manners or of any society that has as yet existed; they are not burlesque, since their purpose is serious, farce for they allow no unbridled licence in the actor,—nor extravagance, for they never take us out of the world around us. Polonius himself, with his all-reaching power of combining epithets and shaping distinctions, would find it difficult to define them. They invoke no aid from without in the shape of music, and so are divided from all the generations of opera; and they possess a distinct originality, so far as concerns derivation from foreign sources, and so are separated from almost all works which might be regarded as their rivals. The best that can be said in their favour is, that they make people laugh, and so, presumably,

answer the purpose for which they were intended; the worst, that they are irregular, inconsistent, and unshapely—faults which speak, at least, for their being of home manufacture. Each succeeding piece has all Mr. Byron's excellencies and all his defects. The ingredients being the same, and the proportion of each not widely different, the only difference between them is due to the manner in which they are cooked and served.

'Old Sailors,' so-called because a previous piece of Mr. Byron's obtained a success under the title of 'Old Soldiers,' is a three-act play professing to give a picture of modern manners. A little misinterpretation between some young lovers, one of whom feels it due to his father, an impoverished lieutenant in the Royal Navy, to marry for money, gives rise to some complications. For a while a number of people are put into false positions, and there is a good deal of confusion. In the end, Cupid asserts himself, determining that the country proverb shall be once more known.

Jack shall have Gill,  
Naught shall go ill,  
The man shall have his mare again, and all shall be well.

Some not very striking scenes are elicited in the course of ravelling and unravelling the threads; some distinct, if rather prosaic, characters are set before the spectator; and some incontrovertible lessons of morality are enforced. What remains is the dialogue. This, however, is Mr. Byron's *forte*, and he is once more himself. Brilliant, original, quaint, and characteristic at times, he is at times also perversely wordy, imitative, and commonplace. A joke which draws from an audience a roar of delight, is followed by another which is mere verbal quibble, unworthy of a place in the most feeble attempts at comic journalism. A speech conceived in the most admirable spirit of repartee is followed by another which has no quality to recommend it but insolence. Mr. Byron's dialogue is, in fact, a mixture of cloth of frieze and cloth of gold. It is as though some young gallant of the seventeenth century were masquerading in the exterior habiliments of poverty, and the sparkle of diamonds and the glitter of splendid attire revealed themselves at times through the ill-fitting and carelessly worn fustians. We might be inclined to pardon a tendency to verbal jokes. Mr. Byron is clearly unable to conquer. Rudeness of repartee is a matter, however, for which the dramatist has often been rebuked, and in favour of which he can advance no excuse of habit of mind. Since the time when men ceased to wear swords and duels became unfashionable, while all other forms of manifesting active resentment remained unsuited to a gentleman, language has necessarily become milder, and consideration in speech and behaviour is the unfailing attribute of the man of the world as well as the gentleman. Mr. Byron makes his characters in society use to one another such language as could scarcely be heard in the innermost sanctuaries of Bohemia. This fault, of all others, needs the author's attention. When it is conquered, the most important step he can take towards making his writings comedies will have been taken. For the rest, 'Old Sailors' is profoundly amusing, and contains some of the wittiest things its author has said. It is respectably acted. Mr. Terry, as the retired

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officer, shows that his capacities are not restricted to burlesque or *opéra-bouffe*. Miss Marion Terry displays grace and refinement, and Miss Swanborough, Mr. Vernon, Mr. Graham, Mr. Stephenson, and Mr. Cox, give more or less of individuality to the other characters of the piece. Mrs. Raymond, looking like Liston disguised in petticoats, played with a wonderful drollery, and showed herself one of the most genuine comedians on the stage. A little jerkiness she occasionally exhibits should be repressed. It is needless to success, and is almost the only thing that interferes with the admirable art of her performance.

A drama written by the late Mr. Isaacson has long been known among theatrical lumber. This piece, which seems to have supplied the fertile mind of Mr. Boucicault with the idea of 'Flying Scud,' has, with some modification, been produced at the Holborn Theatre, now re-opened under the management of Mr. Guiver. 'Newmarket,' as the piece is called, possibly after an old farce of Downing, produced at Drury Lane a century ago, is an average specimen of the kind of melo-drama which found favour in the time of our grandfathers. Mr. Boucicault hit upon its one good idea—good, that is, from the point of view of pleasing the public,—that of exhibiting a real horse in a stable, and showing the defeat of an attempt to hocus him. What remains is sufficiently curious, since the conspirators in the Rye House Plot are presented as the intimate associates of the King, and the attempt to drug the horse is set forth as a species of off-shoot of the conspiracy. The fire at the house occupied by Charles, which Tory writers regarded as a direct interposition of Heaven, since it proved the means of sending the King from Newmarket, and so prevented a plan of murdering him, which appears to have entered the minds of the more desperate of the conspirators, is ascribed in the play to the direct action of the heroine, anxious to frighten the king from Newmarket where his life was in constant peril. There is nothing in the situations brought about but the commonest kind of melo-dramatic incident, while the scenes of horse-racing, which might have interested the public, fell comparatively flat through their success having been discounted by the production of 'Flying Scud.' The acting was poor, though exception may be made for one or two performers. It is pitiable to see actors standing covered in presence of their King, who is uncovered, and amusing to hear conspirators, anticipating the verdict of posterity, and themselves speaking of the engagement in which they are jointly occupied as the Rye House Plot, a name not bestowed upon it until afterwards.

The Court Theatre has re-opened with 'Brighton,' Mr. F. Marshall's whimsical and mirthful adaptation of 'Saratoga,' and with Mr. Herman Merivale's farce of 'Peacock's Holiday.' In the piece first named, Miss Litton appeared, and gave a bright, clever, and refined interpretation of *Effie Remington*.

#### Dramatic Gossip.

THE experiment of the Prince of Wales's company in classic comedy is tempting them further and, 'The Merchant of Venice' has now been announced for speedy production. There is some courage in the attempt to give a piece so wholly outside the traditions of the company, and

considerable interest must necessarily be inspired. We own to a conviction that comedy is more within reach of the resources of the company than tragico-comedy, such as 'The Merchant of Venice' assuredly is.

SINGULAR reports reach us from time to time concerning the manner in which the duties of the Lord Chamberlain as Licenser of Plays are conducted. We hear, for instance, that Mr. Spencer Ponsonby brings so much pressure to bear upon the managers of theatres, to prevent them lending their buildings for the purposes of the Sunday League, as amounts to a virtual prohibition. Such a charge as this should at once be answered. It is, we take it, wholly outside the functions of Mr. Ponsonby to interfere in any such matter. Another recent measure is to send to the managers of theatres and insist upon their printing their addresses upon their play-bills. Managers are proverbially the most molested and waylaid of men. Henceforth they will be wholly at the mercy of would-be dramatists and actors, and the doors of their private houses will be beset like those of the theatres. Let us hope that the obstruction may become a sufficient nuisance to call for the attention of the police. A great slur upon a respectable body is involved in this renewal and re-imposition of old laws.

"A BUDDING DRAMATIST" writes:—"You would much oblige me, and many other readers, by stating through the *Athenæum* what must be done to register a new play. I have vainly sought this information. Neither actors nor lessees seem to know—perhaps they prefer not to tell. I wrote to a theatrical agency, but was informed that, though they would try to sell a play for me, they 'had not time at present to register it'—i.e. not time to do their duty to a principal! Then I addressed 'The Registrar of Plays, Stationers' Hall,' only to hear in reply, from Mr. Pigott, that registering plays was not part of his duties. So I am at a loss. The public prints often refer to the losses sustained by dramatic authors who have neglected this important precaution, and find their creations appropriated by other persons. Pray, then, do a service to dramatic writers by giving some explicit directions in the matter."—The law on the subject of the registration of plays is very uncertain, and it appears doubtful whether any advantage is obtained by the process. So far as we can hear, the best plan is to print a title-page and a few following pages, and register the whole at Stationers' Hall. A particular scene, if containing any sensational novelty or the like, can be registered at the Office of Designs.

'LA PRINCESSE GEORGES' has been revived at the Gymnase-Dramatique. Mdlle. Tallandiera, whose *début* in the heroine attracted much interest, has achieved a success. While far from recalling Desclée, whom wisely she does not attempt to imitate, she has much passion, with power both comic and tragic. Mdlle. Pierson assumed her rôle of the Comtesse de Termonde.

MADAME FARQUEIL has joined the troupe at the Ambigu-Comique, and will shortly appear in a five-act drama of M. Ernest Blum, entitled 'Rose Michel.'

A NEW drama, entitled 'Berthe d'Estrées,' is announced for production at the Vaudeville during the present week.

THE leading Madrid theatres lately opened their winter campaign with dramas of the old school by Moreto, Calderon, and Rojas. These are now being replaced by novelties, one of which, at the "Circo," has caused a paper war between author and critic. Don Enrique Gaspar has written a comedy, which bears the novel and rather coarse title of 'El Estómago.' In spite of the excellence and wit of dialogue, the intense realism of the poet has called forth the condemnation of one of the most conscientious dramatic critics of the Madrid press. To this the author demurs. It will be readily understood that Señor Gaspar's idea is to show how man and womankind are affected in their actions by a full or empty stomach, the former

condition creating all the virtue, the latter all the vice of his comedy. These same vicious characters appear to have been painted by the author in unusually repulsive and realistic colours, and the critic exclaims—"To enunciate the idea that man constantly acts only according to the necessities of his stomach or his purse, and is an honest man or a rogue according as his stomach and purse be full or empty, is to calumniate probity and virtue." To this the author replies (in nearly four half-columns of close print), "such is life, and I have photographed it."

#### MISCELLANEA

*Shakespeare Emendations: Prenzie.*—Every one must admit the force of the argument used by Mr. Fleay and the Cambridge editors, that the repetition of *prenzie* renders it highly improbable that it was a misprint for any known word. Sometimes a proper name or other unknown word is altered by a compositor, and he sometimes repeats his alteration; but there are no reasons for supposing that the manuscript of 'Measure for Measure' was difficult to decipher, nor are the words for which *prenzie* has been supposed to be substituted other than common, *primsie* alone excepted. But Mr. Fleay's explanation seems open to several objections. First as to form; it has to be assumed that Shakespeare coined prehensive, or shortened it from apprehensive, then contracted it to *prensie*, then curtailed this into *prenzie*, and, lastly, altered *prensie* into *prenzie*, and so still further and unnecessarily concealed the words and principles on which he worked. Afterwards as to meaning, it must be assumed that knowing the phrase—a taking (or captivating) man—he, though he never used this participial form in this purely idiomatic sense, substituted a paronyme, or, rather, a disguised paronyme, which none could understand in that sense, for the reason that no derivative of 'prehend' or 'apprehend' had ever been so used. Corsie, a doubtful contraction from corsive, and recure were old forms, and in Shakespeare's time would rather be considered distinct variants. There is every reason, also, for believing that the shortened forms of even, evil, devil, were known pronunciations. Surely such could not be considered analogies or precedents for such an abuse of language as is involved in coining a new word, altering it till it is unrecognizable, and giving it an unknown sense. Surely Shakespeare was too great a master of language to play such tricks. Supposing, however, all this be for the moment accepted, does "taking" express what Mr. Fleay thinks is wanted, namely, outward-sainted or hypocritical. A man may be "taking," yet a sterling man. Hypocrisy may be an accidental, but is not an essential. Again, is "taking" or capturing by outward qualities—the sense given it by Mr. Fleay—a word to be chosen as descriptive of Angelo? It is, as seems to me, a most inappropriate epithet, for one pictures him as cold, haughty, and repellent; and, when of less mature age, it used to be my wonder how Mariana came to love one so un-taking. Holding the view that *prenzie* could hardly be a misprint, an explanation suggested itself to me some ten or eleven years ago, and, after the expiry of the Horatian period, I still think it the true one. It is to be remembered that the story, originally at least, came from the Italian, and the scene and names of the principal characters are Italian. Our gallants were Italian travellers. Italian was considered the modern literate and poetic language; it was fashionable in England, and the use of "Italianate" words was one of the affectations in fashion. Claudio, the representative of the gallant of the day, uses *propagation*, a word without sense unless it be derived from *pagare*; and he also uses the affectations, *perdurably*, and *delighted spirit*. He gives us, also, the adjective *prenzie*, derivable from the Italian *prenze*, a prince, an obsolete form, but found in Florio and other old dictionaries. Possibly the epithet princely may at first sight displease those who have

decided that some other meaning is concealed under a misprint, but the following considerations may show that any word expressive of dissembling is out of place, and the epithet princely sufficiently full and apt. The hypocrisy is fully expressed in Isabella's *outward-sainted*, and in the five lines that follow. No further repetition is needed. Nor ought any such repetition be put in the mouth of Claudio, for he, with the rest of the world, has up to this moment believed in Angelo, and only now learns, and this on the sudden, that the godly deputy is a fellow-sinner, and of the same flesh and blood with himself. The editor of the second folio considered princely the true word, and, as I think, knowingly changed the outlandish and unreceived coinage into its current English equivalent. Such editors, too, as Steevens and Malone adopted it. But to leave mere authority. The Lord Angelo, by the Duke's deputation, became entitled to the adjunct of Prince, is so called by the Duke (i. 3, l. 45), and apparently wore royal robes. Again, though the point has been overlooked, he is the only lord in the play, and, apparently, in the state. Escalus, an older counsellor, and the Duke's more trusted friend, is put below him, and he is—the Deputy. The Duke putting a marked distinction between him and Escalus, four times calls him cousin in the first part of the fifth act, and exclaims on the enormity of scandalously charging "him so near us" (ll. 151-3). Hence it may be fairly concluded that "the lord Angelo" was of princely, that is, of ducal-royal blood. In both phases of his life, as Lord Angelo and as "the Prince," he would be princely, and in both the exemplar of a true prince, an ensample to all of godly life and conversation. It was known, too, that for his known manner of life the Duke had chosen him to be his vice-regent, and his first acts, if stern, corresponded thereto. Claudio's astonished exclamation may, therefore, be thus glossed:—"What, the princely Angelo, that pattern to all below him, he chosen for his uprightness and publicly-known morality to be our prince deputy, he a common sinner and outward-sainted hypocrite!" Yes, replies Isabella, who had herself said,—"To whom shall I complain [i. e. when the prince himself is the criminal], and who is herself horrified at discovering an ill-doing ruler in one set to correct ills, and seemingly bent in earnest on his task:—

O 'tis the cunning livery of hell,  
The damned'st body to invest and cover  
In prenzie gards.

Here the word "invest" points to her thought; and, still dwelling on the same thought, she afterwards says (v. 1, l. 55):—

even so may Angelo,  
In all his dressings, characts, titles, forms,  
Be an arch-villain.

Nor should it be forgotten that the play was written after the long reign of Elizabeth, and just after the accession of James, when the lives of godly princes, and the blessings they were to their people, were commonly dilated on, and the reigning examples referred to. These considerations seem to me such as might have guided Shakspeare in his choice of epithet. That the players had some confused knowledge of the derivation is, perhaps, shown by the first folio reading—"What the prenzie, Angelo." In all cases the fact remains that *prenzie* can be derived, as many other words were derived, from the Italian *Prenze*, or Prince.

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